

CHAPTER V

THE FACILITATIVE INSTRUMENTAL MUSIC EDUCATORS

Each of the four sites for this dissertation was purposefully selected due to the instrumental music educator's caring reputation, teaching experience (at least 10 years in teaching), and collectively representing diverse populations. In this chapter, I introduce the four schools, the instrumental music educators, and will discuss their reasons for choosing to be facilitative teachers. As part of each profile, I present a vignette of the instrumental music educator interacting with his or her students. I have restoried their experiences to adequately represent their accounts in narrative.

Restorying is the process of reorganizing the stories into some general type of framework...It is an approach in narrative data analysis in which the researchers retell the stories of individual experiences. (Creswell, 2007, p. 56; 234)

I have gathered accounts through the interviews and observations and restoried them as vignettes to epitomize how the instrumental music educators interact with their students.

Atwater High School

Fifteen years ago, at the beginning of Mr. Andrew's teaching career, Atwater was a quiet, rural community. Since then, it has developed into a well-resourced, suburban community, which is highly valued for its schools and real estate. The high school, built in 2004, was the largest and newest of the schools represented in this study. The band room was state-of-the-art, complete with four sound proof individual practice rooms, one small ensemble sound proof practice room, two instrument storage rooms, two percussion

storage rooms, recording/audio visual technology, a music library, and a large office for Mr. Andrew. The musical equipment, largely, is of high quality and is newer.



Figure 10: Atwater HS Band Room

The Atwater HS music program is comprehensive, employing a full time band, choir, and orchestra teacher. Mr. Andrew is solely responsible for the band program. His teaching load includes four concert bands—a freshman band, two symphonic bands, and a select wind ensemble. He also instructs the marching band and pep band. Every freshman in the program is enrolled in the freshmen band. Sophomores, juniors, and seniors audition for placement in either the wind ensemble or the two, equal, symphonic bands. Atwater HS also represents the largest band program at 304 students. The musical level of the band program is high (Atwater observation 1, 2, & 3). While Mr. Andrew is

the only full time band director, Atwater HS does facilitate private lesson instructors who teach during and after the school day. There was a student teacher working with Mr. Andrew during the course of this study.

The student population is primarily White and this is true of the band program as well. There was very little demographic diversity represented in the band program or the student focus group. The minority population is primarily Asian in the music department. See Appendix H for student focus group demographics.

The atmosphere in the band room was one of community and comfort. Students were socializing before and after school, used the band room as an informal lunchroom to gather, and stored their possessions in their band room locker over their school locker. Mr. Andrew was often seen interacting with students informally during these non-class times.

Mr. Andrew. Mr. Andrew, a White male in his 15th year of teaching, has only taught at Atwater HS. He has spent time at the middle school teaching fifth, sixth, seventh, and eighth grade band, but his primary responsibility has always been at the high school. He has also taught fifth grade orchestra, guitar class, and music theory during his tenure at Atwater. He is a trombone player who did his undergraduate work at a large Midwestern school of music¹⁰.

Mr. Andrew went on directly to do his Masters work after completing his undergraduate degree—he attended the same university for both degrees. During his Masters work he had the opportunity to teach conducting classes, music theory classes, and to conduct the university non-music major band.

¹⁰ This is a different large midwestern university than that where this research occurred.

I got to practice being a teacher in a very controlled environment for two years. If you call a 160 person band controlled...It was like being in an assistant director position instead of going right in. (Mr. Andrew, Interview 3)

The two university band directors who supervised Mr. Andrew during his Masters work were very influential in his life (Mr. Andrew, Interview 3).

He is married with two children and lives in Atwater. He is an active member of the community and his church, directing and playing in the church orchestra.

“I teach them life.”¹¹

I had a kid come in, and we do technique requirement sheets. As it came across my desk at the end of the trimester I could tell at least three of the signatures on there were not mine—completely forged. I’m like, ‘alright, how we going to handle this?’ So, I called him into my office, and I said, ‘Are these my signatures?’ ‘Oh yes, you signed those.’ ‘Okay, look at the dates. February 29th? It’s not a leap year.’ He dated them all February 29th and we didn’t have school on February 29th. Immediately he knew he was caught. That didn’t go down well for him. He was very upset. I said, ‘We have two ways we can do this. I can write you up, go that route. You’ll get busted for signing my name. Or you take this as an E for this assignment and get a C for band and I want an hour of community service from you. I want to talk you through this more.’ He said, ‘I’ll do whatever I need to, please don’t turn this in.’ I said okay. So we talked about how this is where you learn these mistakes. You learn it in high school where the consequence is ‘I get a C in band.’ If you do that in college you plagiarize, sign something that’s not yours, you’re going to get expelled. After college, you’re going to jail. The ante keeps getting upped. This is a good time to learn this. He came in he worked, he cleaned, he did service. He took his C. We had a meeting with his parents to discuss it. He was a junior when that happened. At the time he was very mad—he was angry that he had been caught. At the end of his senior year he wrote me a letter saying that was one of the most positive things in high school that possibly could have been. It turned him away from a direction he had been going which was ‘I’m going to take the easiest route, I’m going to slip through.’ It was a real focusing event for him because he felt like he had a good relationship with me and he had betrayed that—it really guilted him. He had a lot of pangs of guilt with that. That process turned him around in school. He ended up getting into the University of Michigan and he ended up changing a lot of habits that needed to be changed based on that experience. (Re-storied from Mr. Andrew, Interview 2)

¹¹ Mr. Andrew, Interview 2

Mr. Andrew readily accepted the role of facilitative teacher. “You’re not a music educator, you’re a kid educator” (Mr. Andrew, Interview 1). He attributed this disposition to the model of his conducting mentors during his Masters work and influential people in his life, specifically his parents. His mother was a teacher and his father was a probation officer, both similar positions that Mr. Andrew learned from: “Watching what he did and what she did were very influential things. How did they deal with me and my sister, but also with other people?” (Mr. Andrew, Interview 3). He believed part of his job was to teach his students to be good human beings: “There are certain core values that we all, as human beings, regardless of what religion that student is, regardless of what ethnicity they are, it doesn’t matter. Fairness, respect, tolerance, all those things we teach” (Mr. Andrew, Interview 1). Mr. Andrew uses his faith to guide him in many of his interactions: “My faith, through church. That has taught me very well how to deal with things and how to treat people a certain way and a philosophy of why to do that” (Mr. Andrew, Interview 3). As evident from the vignette, Mr. Andrew capitalized on a learning experience to teach life lessons. “It’s a critical part of the job everyday, looking out for the social and emotional well being of kids and creating an environment that fosters that” (Mr. Andrew, Interview 3).

Branford High School

Located in a small, urban community, Branford HS was built in 1927. This site represents the greatest racial and socio-economic diversity of the participant sample. The building, while older, has been updated to facilitate modern technology. The city of Branford is racially diverse, but segregated—different populations inhabit different parts of the city. The area around the high school represents an area of relatively high crime

(Mr. Brandon, Interview 1, Observations). There was a rigorous security procedure to gain admittance to the high school to conduct the interviews and observations. The band room meets the needs of the department. There is a large percussion storage room, a music library, and a shared office space for the department. Instruments are stored in lockers in the band room. The equipment meets the needs of Mr. Brandon, but is not shiny and new.



Figure 11 Branford HS Band Room

The music program at Branford HS offers band and choir. There are four concert bands. All freshmen are placed in the same band. Sophomores, juniors, and seniors audition for placement in the remaining three ensembles. There is a large concert band, a standard wind ensemble, and an elite symphonic band. Mr. Brandon also teaches jazz and

marching band. The band program comprises 160 students. While Mr. Brandon is the only instrumental music educator, there is a part time percussion instructor who teaches during the day. The percussionists rehearse separately from the winds during the band class time.

The student population is diverse at Branford HS, with just under half of the student body representing non-White racial demographics. This was not consistent with the demographics of the band program. Mr. Brandon was aware of his program not representing a cross-section of the school population and is actively working to racially diversify his ensembles. There was only one Black student in the student focus group. Just over half of the student body is eligible for free or reduced lunch. See Appendix H for the student focus group demographics.

The band room, while showing its age, was adequate for the program's needs. Students were comfortable in the room and used it as a social environment before and after school. Mr. Brandon arrived at school at six in the morning; students used the band room as a space to congregate before school began.

Mr. Brandon. With 29 years of teaching experience, Mr. Brandon was the most experienced teacher in this study. Both of his parents were music teachers. His father taught band in a large urban setting for over 40 years. His mother taught music out of their house. He grew up in Detroit, attending a large urban high school and was musical from a very young age. Like Mr. Andrew, he learned from watching his parents interact with people and students: "I think I've stolen a lot of their good attributes, at least ones that I emulate or think are valuable...Dad has always had lots of humor, lots of love, and a deep respect for kids, families, parents, and colleagues" (Mr. Brandon, Interview 1).

Mr. Brandon went to a mid-sized Midwestern school of music for his undergraduate work. He majored in instrumental K-12 music education and minored in vocal music education. His primary instrument was trumpet. From there he got his first job in Detroit, taught for 10 weeks and got laid off due to a failed levy. He moved to a smaller, rural school for the remainder of the school year. From there, he moved to Wisconsin to get his Masters in conducting and trumpet performance. He taught brass choir, conducting, marching band techniques, and trumpet lessons. After his Masters work he moved to Branford, the district where he currently works. He taught at one high school for nine years, building a band program. He then transitioned to his current position at Branford HS. The musical environment is healthy and their musical product is excellent. Mr. Brandon, even after 29 years of experience, still views himself as a novice: “I still have a great deal to do and to explore” (Mr. Brandon, Interview 1).

During Mr. Brandon’s tenure, Branford has been shrinking—the once vibrant auto community is hurting. “It’s suffered like every other place and we lose kids just about weekly. Foreclosed houses, lost jobs, we have a very high unemployment rate” (Mr. Brandon, Interview 1). The students Mr. Brandon teaches represent great socio-economic diversity: “We’ve got kids that are homeless and we’ve got kids that are in doctors’ families. They both rub shoulders together” (Mr. Brandon, Interview 1).

Mr. Brandon is an active member of the community, playing trumpet in the Branford Symphony, and directing his church music ensemble.

“If you focus on being a good human...”¹²

The kids made me that podium. They came and swiped my regular podium—I was livid that someone would take my podium. They got the superintendent to

¹² Mr. Brandon, Interview 2

open the door and they took the podium out. I had everyone searching all over the school for this podium. Who would take my podium? I can't believe it! I can't teach without a podium! I was all full of myself. This was probably my fourth or fifth year teaching. They came back for the Christmas concert, had made that podium and had one of the local guys carpet it. Wrote "Sir" on it and all that stuff. That was my 'ah hah moment' when I said I can be somebody different in class. I didn't have to be that mean nasty person all the time. We could share, and love, and care, and hug, and everything else. (Re-storied from Mr. Brandon, Interview 2)

Mr. Brandon did not always readily accept the role of facilitative teacher in his early teaching career. At the time of the study, he actively focused on being a facilitative teacher. "It comes down to being a good human...If you focus on being a good human, the rest takes care of itself" (Mr. Brandon, Interview 2). Mr. Brandon values the relationships he builds with his students as a result: "Hopefully at some point I'm a figure they will respect, or learn to respect or appreciate. They might even listen to me. I cherish that relationship—that teacher/student relationship" (Mr. Brandon, Interview 1).

Mr. Brandon facilitated a calm, caring, compassionate environment in his classroom (Observations). In his mind, "being a good teacher comes from respect, and love, and a desire to see someone else succeed" (Mr. Brandon, Interview 2). In his setting, this partly manifests due to his fear of seeing kids not succeed.

Part of it is my fear of seeing the kids that don't make it. It's a responsibility, I feel, to be here for those kids, to make a connection with that kid who has a headache today, to make a connection with that kid who feels bad and mom won't let him come home, to make a connection with the kid who wrote on his final exam, 'save me the humility and just give me the grade,' rather than write the essay. (Mr. Brandon, Interview 2)

For Mr. Brandon, he does this through care and compassion in his classroom. In his words, "Be Nice or Leave."



Figure 12 Sign in the Branford HS Band Room

Cobblestone High School

Cobblestone is a rural community surrounded by farmland. It is the smallest community, school, and band program in this study. It also has the largest percentage of students eligible for free and reduced lunch (62%). The population is primarily White both in the school and in the band program. The community was classified by Ms. Catherine as “haves and have nots” (Ms. Catherine, Interview 1). “There are a couple of trailer parks in town and there are students who live there” (Ms. Catherine, Interview 1). The school has a strong athletic tradition and this affects funding and community perception of school activities. The high school was built in 1990.

The school has resources uncommon for a school of this size and location due to its proximity to a major midwestern university. During this study there was a student teacher from this university working with Ms. Catherine. Private lesson instructors were also present, mainly undergraduate students from this university. This is the same institution at which Mr. Andrew and Ms. Catherine did their undergraduate work.

The band room is adequate for the department's needs. The equipment is in good working order and some is new. There is a large instrument storage room and a large office for Ms. Catherine. The high school has one concert band during the school day, a before-school jazz band starting at seven o'clock in the morning, and an after-school marching band in the fall. Ms. Catherine teaches the concert and jazz band, and the remainder of her day is spent at the middle school where she team teaches sixth, seventh, and eighth grade band. There are 63 students in the high school concert band. Because of Ms. Catherine's dual duties between the high school and the middle school the band room is often locked and students do not have access to it. However, students did use the room to congregate before school and right before class at the end of their lunch period.



Figure 13 Cobblestone HS Band Room

Ms. Catherine. Ms. Catherine is a trumpet player who did her undergraduate work at the university near Cobblestone. She has had four teaching positions during her 14-year teaching career. They have all been in small, rural settings. The smallest of these was at a high school that only had 180 students, where she was for the first four years of her teaching career. She has had extensive experience working with both middle and high school students. She has been teaching at Cobblestone HS for eight years.

Ms. Catherine described her home life as “normal, fortunate” (Ms. Catherine, Interview 1). She spoke about her upbringing multiple times in relation to how lucky she felt to be where she is now at Cobblestone HS. Her own middle and high school band experiences contributed to her wanting to be an instrumental music educator.

It was the influence of my high school band experience that gave me the desire to do this for a living. I really think it was in high school where I enjoyed being in the band, I enjoyed playing, I enjoyed being with people. So I kind of thought I'd like to be a teacher" (Ms. Catherine, Interview 1).

She is not married and does not have any kids of her own.

"I should have gotten a degree in psychology."¹³

It was a student last year—he was a senior. I had put him in a leadership position in the marching band. They struggled with their interactions with some of their peers and they struggled with one particular person in general...a lot. They seemed to be fighting all the time it seemed like. I just remember there were many times last year where this particular student was in my office. It was often, 'Ok, here's what I've heard from other students. This isn't going well.' So it was probably frustrating that it was frequent. But I like to think that by the end, you know he graduated and went on to do good things, but I like to think that by taking the time to talk instead of saying 'UGH forget about it, I'm so sick of this drama,' that he hopefully grew a little bit. And by the end he actually had a better way of dealing with people. I have the privilege of seeing some of these kids from middle school. I remember he was one of these people that if he didn't get his way he would throw a little temper tantrum. So eventually I gave him the opportunity to be a leader. Again, it didn't go as smoothly as we'd have liked. But by the end I think he really did have a better idea of, you know, I may not like everybody, I may not get along with everybody, they may not like me, but you know, we talk through things and just some life skills for dealing with people. (Re-storied from Ms. Catherine Interview 2)

Ms. Catherine sees being a facilitative teacher as such a major part of her job that she joked, "I should have a sign on my office door that says 'The Doctor is In'" (Ms. Catherine, Interview 1). One of her friends refers to her as "Caring Catherine" (Ms. Catherine, Interview 1) [Adapted to alliterate the pseudonym]. For her, supportive interactions occur so frequently she felt she could have benefited from a degree in psychology: "Most days I feel like that is actually more what you do. There are days that I think, man, I should have gotten a degree in psychology or something along those lines" (Ms. Catherine, Interview 2).

¹³ Ms. Catherine, Interview 1

In the context of her class, she realizes the power of the challenges her students are going through.

If they've just broken up with their boyfriend/girlfriend, the last thing they want to do is sit down and play the concert Bb scale. They could care less. That's way more important and to keep that balance of what's important to them and try to help them deal with those things. (Ms. Catherine, Interview 1)

She has found a need to balance her quest for musical education and her students as people. She came to the conclusion, "It's way more than teaching music" (Ms. Catherine, 1). For her, "It just makes sense, how could I not provide support?" (Ms. Catherine, Interview 1). For her, it is just part of being a teacher.

Drake High School

Drake used to be a community very similar to Atwater. In recent years, a large population has fled Detroit and is settling in Drake. This is leading to a more diverse population and a larger population of people struggling to make ends meet. There is an apartment complex across the street from Drake HS advertising two months free rent. Many people leaving Detroit will go there—some of Mrs. Danielle's students included. When those two months expire, the students and their families have nowhere to live. This example is indicative of what Drake looks like today. The city of Drake is the largest of all cities in this study. The statistics represented in the Participant Table (Figure 3) are accurate at the time of this study, but do not represent the reality of life in Drake, as observed by me and articulated by Mrs. Danielle. While Drake is still being classified as suburban, it represents more characteristics of an urban environment than Atwater. There are still parts of Drake that resemble what it used to be. The other two high schools in this district vary drastically in terms of demographics and socio-economic level. Drake HS was built in 1968.

The band program's population was the most diverse of the four settings including more Black students than the other three settings. Mrs. Danielle cited racial tension as a major challenge for the school, but was not evident in my observations of the band program. Drake HS is not able to fund an attendance secretary so students often come and go at will. The school is not able to enforce an attendance policy.

When Mrs. Danielle started at Drake, "Drake was the safest city in America for its size. Lowest crime rate, and it was also one of the Whitest cities of its size...Drake today is 180 degrees different" (Mrs. Danielle, Interview 1). She has observed declining test scores, racial tension, and drastically increased crime. "When I first started at Drake we had these hall monitors who were these little old ladies and said, 'where's your hall pass honey?' Now, it's security guards with weapons" (Mrs. Danielle, Interview 1).

The band room and equipment is the least adequate of the four settings. Mrs. Danielle and her students achieve their musical goals, but a higher level of equipment would be advantageous to the program. Mrs. Danielle chooses to keep her band room locked before school so the students are unable to congregate and use it as a social space. The band room is also shared space with the orchestra. There are shared practice rooms with the rest of the music department and a private office for Mrs. Danielle.



Figure 14 Drake HS Band Room

The band curriculum includes two bands, a separate percussion class, marching band and jazz combos. Mrs. Danielle is employed .8 by the district¹⁴. Her time is split between the high school and the middle school. All students audition for placement into one of the two bands; the more advanced students are placed in the symphonic band. The percussionists not placed in the symphonic band meet during a separate period to learn basic percussion fundamentals and the music. Jazz combos meet after school.

She has noticed an increase in students with individual education plans (IEPs) for special needs in her ensembles. This has increased over her tenure.

¹⁴ This refers to the amount she was hired by the district. .8 means she teaches 80% of what a fulltime hire would.

The kids I'm getting now are a lot of low learners...My second band with percussion class is 90 kids, and I have 19 IEPs in that class. One of the kids is third cognitive percentile functioning, another kid is almost completely blind. No para-professionals. (Mrs. Danielle, Interview 1)

Mrs. Danielle teaches the first three periods of the day at Drake and then travels to the middle school to team-teach eighth grade band. This schedule limits the amount of time she is available after school, a common time for students to interact with teachers and receive support.

Mrs. Danielle. Originally from Portland, Oregon, Mrs. Danielle experimented with piano and drums before settling on trumpet as her instrument. She studied biology and music at a small, liberal arts college. She graduated with a degree in music education. She, like Mr. Andrew, went on directly to do her Masters work. She attended a large school of music in Illinois. Following her Masters work she got a job in the Drake school district teaching general music and beginning band. In the middle of her first year her current job at Drake HS opened and she has been there for the past 13 years.

Mrs. Danielle is an above-the-knee amputee. She is able to function completely normally in class but walks with a noticeable limp. "I feel like I cheat a little bit. So all I have to do is live life and people think I'm inspirational. I do what everybody else does, but they say, 'Man, she does it with one leg. She's an inspiration'" (Mrs. Danielle, Teacher Focus Group).

Mrs. Danielle is married with three children.

"It's the decent thing to do."¹⁵

Shantie, she's going to be my drum major next year, supposedly. She started failing classes last semester and I can't have a drum major failing classes. She stopped coming to school, she probably had 40 absences last semester. It was a

¹⁵ Mrs. Danielle, Interview 1

ridiculous amount. I spoke to her counselor and said ‘I want to put Shantie on some sort of plan where she has to earn a certain grade or she's going to be on probation where she has to earn certain grades if she wants to be drum major. Because I’m not going to put her as drum major if this continues.’ She is a very bright, mature kid, she’s very smart. And her counselor said, ‘Don’t do it by grade, because she’ll figure out a way to get an A or a B without doing the work. Do it by missing assignment.’ And in my class, absenteeism. What I did was contact all of her second semester teachers and asked how many missing assignments would you deem acceptable knowing that this kid isn’t turning in anything right now? So they all gave me a number. I called Shantie’s mom, who was a teen mother when Shantie was born, so she’s a single mom—probably my age or younger with a 16 year old kid. Yeah, she’s probably younger than me. She said, ‘You can do whatever you need to do, I’m in full support’—basically because she has no control. This is a mom who works from eleven o’clock in the morning to one o’clock in the morning so Shantie has no parental supervision at all. She can do whatever she wants. Her mom’s sleeping when she gets up in the morning. So I sat Shantie down, I told her the plan. I said, ‘At absence number six, that’s it, you’re done. Same thing with all your academic classes. If you have more than one missing project in art, more than three missing assignments in physics, whatever it is. Then, no drum major for you.’ Her mom said that is probably the only thing that could get her to turn it around this semester. But, two days ago was absence number five. I called mom, ‘This is the fifth one, one more and she’s not playing with us.’ Well, she said, ‘Shantie told me you meant five consecutive absences.’ I said, ‘Why would I even do that? There is no way, that is not what I meant and I don’t think that’s actually how she took it either. I think she completely understands what she’s doing.’ Shantie came back the next day, I explained it to her, we went through everything. I said, ‘You’re at absence five, you can’t have any more.’ She’s been here with bronchitis the past two days. There’s motivation. I don’t know if it’s going to work. I don’t know. It might, it might not. She’s on such thin ice now, but I also know that being drum major is really important to her. So we’ll see what happens with that. (Re-storied from Mrs. Danielle, Interview 3)

“I guess, when you first started this study I didn’t feel like I really dealt with that many personal issues and now I’m more attuned to the ones I am dealing with and am realizing I deal with more than I thought” (Mrs. Danielle, Interview 3). At the beginning of the study Mrs. Danielle expressed hesitation about her value in this study. She felt she did not actively support students with their challenges, she locks the door to keep them out in the morning, and her schedule and time prohibit her from developing strong relationships with her students. She does this largely due to her negotiated prep time and

her time commitments as a mother. “It’s time-consuming dealing with kids’ personal lives. I don’t know how band directors have time to get involved in personal lives” (Mrs. Danielle, Interview 1). Mrs. Danielle had the greatest revelations of all participants in the study. As will be discussed in the subsequent findings, she realized the amount of challenges she does provide support for, the relationships she does build, and the positive influence she does have on her students. “With Mrs. Danielle, she knows you better than other teachers do because she does actually care that your best friend moved away and you might not feel like being in band” (Daisy, Drake Student Focus Group).

Conclusion

The participants have similarities and differences. Their teaching settings vary drastically. The socio-economic levels of their locations are widespread. Their student demographic make-up is diverse. Regardless of their personal experiences and situations, they support their students with challenges because their students come to them. With each participant, a vignette was presented to showcase the reasons why these teachers think this part of their job is important.

In the next chapter, I dissect the varied roles an instrumental music educator is called upon to fill. These included musician, teacher, and facilitative teacher. The most important element for the instrumental music educators was accepting the role of supporting students.

CHAPTER VI
THE MULTIFACETED ROLES OF MUSIC EDUCATORS:
“IT’S WAY MORE THAN TEACHING MUSIC”¹⁶

The responsibilities of an instrumental music educator are varied and diverse. Fulfilling these demands requires a great deal of time and energy, during the school day and before and after school, as well as on weekends and holidays. Among these responsibilities are: providing a quality musical education for students, managing the administrative duties of a band program (paperwork, buses, registrations, instrument repair, among many others), and interacting with colleagues, parents, and students. In addition to these, the participant instrumental music educators accepted the responsibility of being a facilitative teacher. This additional responsibility required time, but the participant instrumental music educators, largely (with the exception of Mrs. Danielle), did not cite supporting students as an inconvenience, but rather one of the more fulfilling parts of their jobs. In this chapter, I present how these instrumental music educators willingly accepted the role of facilitative teacher and acknowledged the taxing time constraints of their jobs. The instrumental music educators were asked their perceptions of what their students’ challenges are. These challenges are presented in two categories: those common to all the settings and those unique to only one setting. The importance of teaching them to be good humans in addition to good musicians and the necessity for care

¹⁶ Mr. Brandon, Instrumental music educator focus group

and respect in an instrumental music classroom are presented as personal philosophical underpinnings for these instrumental music educators to provide support. Finally, examples of teachers not supporting students with their challenges, as provided by the participant instrumental music educators, are presented.

Accepting the Role

“I can change this. This is where I’m at. I can’t change what that person across the hall does...This is me, this is now, this is right now. These kids out there practicing right now, those are the ones I can help” (Mr. Brandon, Interview 1). The instrumental music educators in this study made a conscious effort to support their students with their challenges. They could make the choice to “just teach the Bb scale” (Mrs. Danielle, instrumental music educator focus group), but they have accepted the responsibility to open their doors and support their students.

The relationships resulting from this support have become one of the most meaningful elements of Mr. Brandon’s job: “I cherish that relationship, that teacher/student relationship” (Mr. Brandon, Interview 1). At Branford HS there is a teacher/student mentoring program and Mr. Brandon’s administrators regularly approach him to be a mentor.

They always say that they need volunteers for mentors and I just kind of giggle and say, ‘Yeah, I mentor every one of our kids.’ Music teachers are like that...So when a teacher asks if I’m willing to mentor I say, ‘I am mentoring, you can sign me up and list every one of those kids on my roster. Every one of those kids I pay attention to.’” (Mr. Brandon, Interview 1)

The participant band parent from Cobblestone HS, Dr. Corbin, also articulated the importance of instrumental music educators mentoring students: “I would describe their relationship as mentor/mentee. I can only think of one teacher, a math teacher, who’s

been as solid a mentor figure in his [Casey's] entire academic career. So the band has really done that, and Ms. Catherine did it!" (Dr. Corbin, Cobblestone HS parent interview).

Mr. Andrew believed it was a personal disposition to support students: "I think more than anything else it's a philosophy and a mindset based on what you're trying to accomplish. Not try to make 'SuperPlayers' but try to improve people as human beings" (Mr. Andrew, Interview 1). He believed this disposition to support students should be stressed as important for preservice and novice teachers.

I think the biggest thing is being aware that that's part of the job. It's not just icing, it's not just, 'It'd be nice if...', it's a critical part of your job everyday—looking out for the social and emotional well-being of kids and creating an environment that fosters that... You do it because it's the right thing to do. Being aware of what students need and always trying to stay connected and seeing how they perceive what's going on in your classroom... You can only control that 50 to 60 minutes that you have with them, but during that 60 minutes, it's going to be a place where you're welcome, where everybody's equal and everybody feels like they belong. (Mr. Andrew, Interview 3)

Mr. Andrew also articulated the relationship between accepting the role of facilitative teacher and writing a philosophy of education.

As a sophomore in college I had no idea how to write a philosophy of music education. It seemed like such a farce, actually. I threw some stuff down. I had no basis for coming up with a philosophy. It should really be a student teacher time thing. What are you trying to teach, the whole person or just the instrument? Then the real issues are real to them instead of pulling it out of wherever they got it. They lived it. I could probably sit down and write a very thorough philosophy of music education now. Now after doing it for a while, I can say 'This is why I do this and they all fit into what the whole vision is.' (Mr. Andrew, Interview 3)

The articulations of a philosophy, the disposition, or accepting the role all are means to want to support students with their challenges.

It is not always an easy decision to accept this role. Mrs. Danielle struggled to rationalize the time commitment with the necessity to support students: "It's time

consuming dealing with kids' personal lives. I don't know how band directors have time to get involved in personal lives" (Mrs. Danielle, Interview 1)¹⁷. By accepting the role of facilitative teacher, they are exemplifying the disposition to care for their students. Accepting the role of facilitative teacher is not easy, especially accounting for the amount of time it takes to execute the position of instrumental music educator.

Being a Band Director Takes a Lot of Time

Each participant group (instrumental music educators, students, and parents) spoke to the amount of time and dedication it takes to execute the job of instrumental music educator. Mrs. Danielle, as stated above, did not know how she could add the time-consuming element of supporting students with their challenges to her already full schedule. This time commitment, however, was not lost on the students. The students noticed how much time their instrumental music educators put into their jobs. The students at Atwater HS complimented Mr. Andrew:

He does so much for us. He's so, like, devoted to his job and it takes a lot of work to help everyone. It takes a lot of energy and he has people coming up to him all day asking him all sorts of questions. So it takes a lot of energy to do what he does and he does a really good job of doing that. (Adria, Atwater HS student focus group)

Adria cited this devotion as an inspiration and a model that Mr. Andrew provides for his students to follow. Interestingly, Mr. Andrew did not speak to supporting student challenges as an inconvenience or something that distracts him during his busy schedule.

The students at Cobblestone also spoke to how dedicated Ms. Catherine was: "She's here all day" (Cecelia), "You can come after school and find her in her office in

¹⁷ Mrs. Danielle struggled with the time commitment to support students with their challenges but over the course of the study came to realize the importance of this interaction. This will be described in detail later in this chapter.

the most random times” (Casey), “She works very hard” (Carmen) (Cobblestone HS student focus group).

The students at Branford HS spoke in a similar fashion about Mr. Brandon: “He’s one of the most dedicated people I know” (Ben, Branford HS student focus group).

Breana spoke to seeing Mr. Brandon at school frequently before and after school:

Mr. Brandon is very devoted. He comes to school so early in the morning...My bus gets here at seven o’clock and I come in because I keep all my books in my band locker and he’s here every morning. Solo and Ensemble, he’d stay after school ‘til 3:30-4:00pm just to let people practice. Every single day I just think that is the most devoted thing. Then he goes home and works on our music. Most teachers get here at the start of school and leave right at the bell, but he’s here, like, all the time.” (Breana, Branford HS student focus group)

Mrs. Danielle’s students corroborated her feeling of having a busy schedule:

She does a lot, especially with her kids and stuff. She puts a lot of time in us...How much effort she puts in! She puts in so much extra time past this [the school day]. She works both here and at the middle school. She’s here early in the morning, late at night. (Devon, Drake HS student focus group)

Mrs. Danielle’s situation was different due to her split position between the high school and middle school (Ms. Catherine also has a split position) and her only being .8 part-time. She cited time as the greatest inhibitor to adequately supporting students with their challenges (Interview 1; 2). “I often don’t have the time so I don’t know how much they can actually do that [find me for support]” (Mrs. Danielle, Interview 2). She stressed that this busy schedule is common for band directors but her schedule limits the amount of support she can provide to a further degree.

1) I’m part time, I have an 80% schedule, and 2) I’m up at the middle school fourth hour. So the prime time to interact with students is after school and I’m only there two days a week...Even those two days a week I usually have something going on. Unless they catch me in the 20 minutes I have my doors open before school, after school can be hit or miss. And then between classes kids will come talk to me but you’re not going to come sit down and have a long conversation. (Mrs. Danielle, Interview 2)

Mrs. Danielle did come to a realization over the course of the study about how much she does provide support:

I felt like when you first asked for me to be a participant I didn't have anything to offer. Especially the past few years, I've been part time, I get to school at six in the morning, lock my doors and I don't open them to the kids until 7:20am because they come in and they bother me. I don't have time for that. I teach over at the middle school so I don't have the same amount of time that I used to have. But then in talking to you, I realized I'm still finding ways to make the connections happen. I also feel like I wasn't seeing a whole lot of the situations the kids are dealing with. But as we went through the process and I was thinking about it, yes this kid has this, this kid has that. (Mrs. Danielle, Instrumental music educator focus group)

Her students felt like they could reach her if they needed to: "If you e-mail her she will e-mail you back in like five minutes" (Derick, Drake HS student focus group). However, Dennis did cite difficulty in finding her when he needed to:

I don't e-mail her, I want to talk to her in person, but you can't find her after school. Usually during school, between classes, silent reading, that's fine. But in previous years she'd be here after school and you'd just come in and she'd be in her office. But now that she teaches at the middle school she's not here. That's the only difference and that affects slightly how I can go to her. But you can always find a different way to talk to her. You can find her during class time, you can ask her before class, she'll talk to you but it can be hard. (Dennis, Drake HS student focus group)

The schedule of an instrumental music educator is complicated, in terms of quantity of responsibilities, design of curriculum, and the possibility of teaching in multiple buildings. All of these elements could influence how a teacher provides support to their students. All four of the student groups spoke about dedication and valuing how much time it takes to adequately do the instrumental music educator's job. Time and schedule can influence support.

In the next section I will describe how the instrumental music educators perceived the challenges their students have, requiring support.

The Challenges

Some challenges were universal to all settings, some seemed to be unique to a particular setting. In this section I present both categories, the shared challenges and those that appeared to be site specific. All data here came from the instrumental music educators. The students were not asked to discuss their challenges due to ethical research considerations; therefore, these are only the perceptions of the instrumental music educator and may or may not represent the reality of what the students' challenges are.

Common Challenges Across Sites

The participant instrumental music educators distinguished the magnitude of challenges the students are dealing with. Mr. Brandon called it “Earth shattering versus the small stuff” (Mr. Brandon, Interview 1). Mrs. Danielle referred to it as “serious problems versus teenage drama” (Mrs. Danielle, Interview 1). Regardless, “they are dealing with things a lot more important than band” (Mrs. Danielle, Interview 1). The magnitude of the challenge dictated the course of response by the instrumental music educator. As will be discussed later, there are certain challenges beyond the scope of the instrumental music educator. Identifying whether the challenge needed to be brought to the attention of a counselor or administrator was a critical initial evaluative step for all participant instrumental music educators.

The most commonly stated perceived challenge was schooling and grades. Mr. Andrew, Mr. Brandon, and Ms. Catherine all stated there was a tremendous pressure for their students to succeed in school and get good grades. “I think there is so much being required of our young people to get through school to graduate—so much testing being

done. It's just really oppressive...They are really being tested to death" (Mr. Brandon, Interview 1). Ms. Catherine also saw her students stressing about grades and school.

I think a lot of them get stressed just being at school—their grades. I think a lot of them are academically focused. They want to do well so they're concerned am I getting the four point? Am I doing all I need to do? I want to make sure I get into this college! (Ms. Catherine, Interview 1)

Mr. Andrew agreed:

They have so much more expectation of them and the competition is so much more fierce. They have more homework; they have a higher expectation of what's expected of them outside the school day. If you're not volunteering X number of hours you're never going to get into this school. If you don't have a 4.0 grade average you're never going to get into this school. And if you're not also on two varsity sports and taking five AP classes, I mean there's so much more expectation. (Mr. Andrew, Interview 1)

This culminates in Mr. Andrew feeling his students are overextended with too many commitments. "They're just pulled in a lot of different directions" (Mr. Andrew, Interview 1).

Beyond schooling, family and home life were seen as challenges their students face. For some students, the pressure to succeed comes from their parents. "The expectation level is sometimes too high with their parents" (Mr. Brandon, Interview 2).

Home stress can also stem from the break down of the traditional family structure:

You have no idea what is going on at home. It seems like the traditional family, so to speak, has definitely gone by the wayside—as far as mom, dad, 2.5 kids and the white picket fence. Parents are divorced, parents dating new people. 'I don't like the girlfriend, I don't like the boyfriend.' We just came off winter break and you always think everyone's excited to be going home for winter break. Maybe not so much. Maybe home is not so stable. Maybe being at school is better. (Ms. Catherine, Interview 1)

Mr. Andrew believed his students struggle with home stressors as well and cited it was a sensitive area for him to provide support with:

The one that's really hard is the grief that 'my parents are fighting all the time.' That's really hard. You definitely don't want to have any indication that one side is right, one side is wrong because you don't know the situation. (Mr. Andrew, Interview 2)

He indicated he still would listen and be sympathetic, but did not feel comfortable taking sides or offering advice. He took a similar stance with the social elements of adolescence:

I'll listen and say, 'yes, I understand that can be difficult.' Unless I feel it's something where their safety is compromised I try not to offer much advice. A lot of times it's my other students. 'Oh, you should dump him.' Well, it's my other guys who might come in and talk to me the next day. (Mr. Andrew, Interview 2)

Ms. Catherine also cited the adolescent stressors of social lives and significant others: "The social part of relationships here at school and at home, boyfriends/girlfriends, other friends. It never fails that someone is going to be arguing with someone over something" (Ms. Catherine, Interview 1).

The issues of schooling, home stress, and adolescent social life were perceived as challenges across settings. Some challenges, however, were more unique to the individual setting.

Site-Specific Challenges

Other challenges were mentioned by only one of the instrumental music educators. Adolescents' challenges can differ from context to context: "Their location could mean their problems might be different, but that's just what they're dealing with" (Mr. Brandon, Instrumental music educator focus group). These challenges included sexual identity (Atwater HS), homelessness (Branford HS, Drake HS), teen pregnancy (Branford HS), parental unemployment (Drake HS), and cyber-bullying (Atwater HS).

After her realization that she was aware of her students' challenges and did provide support, Mrs. Danielle spoke of the one week that served as a catalyst for this

transformation. In one week she had a student whose older sister (20 years old) had a stroke and was in the intensive care unit, a freshman boy whose 27 year-old older brother was murdered, and her baritone sax player was suspended for a month for getting into a racially charged argument with a peer and then assaulting the assistant principal (Mrs. Danielle, Interview 3). These specific challenges her students' faced caused her to "wake up" and see the importance of her supporting students.

These challenges are representative of many their students encounter. "There's so many, too many to mention" (Ms. Catherine, Interview 1). In response to these the instrumental music educators believed it was their job to give them tools to respond healthily to their challenges—"to make them better people" (Mr. Brandon, Interview 1).

Teach Them to Be Good Humans

The instrumental music educators' curriculum is guided by musical aims; however, each of the instrumental music educator participants articulated the importance of teaching their students to be good people in addition to competent musicians. This includes modeling care, having a vested interest in students' lives outside of the music classroom, teaching life skills, and providing leadership education.

Blake, a student from Branford HS, stressed the importance of the caring manner in which Mr. Brandon interacts with his students:

He's extremely caring when it comes to any aspect, whether it's the music, making you a better person, just caring about your day. If you're having a bad day, he'll ask you and he'll actually be sincere about it. A lot of people would say, 'Oh, you're having a bad day?' 'Yeah, let me tell you about it.' 'Oh, no thanks, just wanted to know. Steer clear of you!' Mr. Brandon really cares. (Blake, Branford HS student focus group)

Dennis from Drake HS similarly spoke about Mrs. Danielle: "She actually has your interest. Some teachers don't really care. They'll ignore it. But if she has something she

needs to talk to you about she'll bring you into her office and actually talk to you about it" (Dennis, Drake HS students focus group). These testimonies from students represent how valuable it was for their teachers to show them that they care. This foundational element to building relationships influenced how the teacher and students function in the music classroom and how the teacher can provide support for their students.

Stemming from this care, students value when their instrumental music educators have an interest in their lives beyond the instrumental music classroom (Atwater student focus group). "We always do news first thing. Someone's like 'There's basketball tonight.' Mr. Andrew's like, 'Everybody go check it out.' We talk about sports, we talk about fundraisers, we talk about movements we're having in school. We talk about the world" (Alison, Atwater HS student focus group). Mr. Andrew spoke about his motive for this activity:

We do a beginning of the class news moment. 'Anybody have anything?' Sometimes it's announcements about their sports teams, sometimes it's my dog died last night, and everything in between. Most days it's nothing, some days it's pretty heavy. Sometimes you celebrate with them and sometimes you have some pretty tough stories. It's their lives. (Mr. Andrew, Interview 1)

It is this interest in their outside lives that demonstrated for the students Mr. Andrew cared.

If it is news time or simply showing care, "It's way more than teaching music" (Mr. Brandon, Instrumental music educator focus group; Ms. Catherine, Interview 2, 3; Mrs. Danielle, Interview 3; Mr. Andrew, Interview 1). All the participants, instrumental music educators, students, and parents articulated the extra-musical benefits and importance of the instrumental music classroom beyond the notes and rhythms. "Fairness, respect, tolerance, all those things we teach. If you're not teaching those things

you're missing out" (Mr. Andrew, Interview 1). "The students have to learn how to deal with their emotions and anger. What are they going to do as adults if they don't learn this? (Mrs. Danielle, Interview 1). "Music is what we say we do, but it goes way beyond that and I don't see how you can begin to develop any sort of rapport with your students if you don't even begin to try to make a connection on some level" (Ms. Catherine, Interview 2). "There's a connection that goes way beyond a Bb or a quarter note rest" (Mr. Brandon, Instrumental music educator focus group). These instrumental music educators realized their music classroom could be an environment to foster more than musical excellence.

The "way more than music" attitude may be instilled by the instrumental music educators' interactions or the students may create it:

If you bring a young person in and try to find out why they can't play a Bb concert scale you very well may be going down a path to find out why—much to your chagrin if you're not prepared for it. 'Why can't you get a deep breath?' 'Because I'm pregnant.' 'You're what?!' Whoa, okay, we'll deal with that and then we'll try to deal with trying to get you a deep breath of air to make an eight-measure phrase. (Mr. Brandon, Interview 3)

This type of interaction was part of the motivation for this dissertation—instrumental music educators are not always ready for this reality.

Instruction in life skills, including leadership, is one way these instrumental music educators expand their classrooms beyond music. Mr. Andrew encourages giving responsibility to students.

I talk about strategies and trying to figure out what a person needs. For example, if it's an upperclassmen, 'why don't you give that person some responsibility? Let them go off and work with a freshman...Give them some kind of responsibility within the group to make them feel worthwhile.'" (Mr. Andrew, Interview 2)

Ms. Catherine spoke about life skills, as well: “Life happens. There’s life skills that being in band can teach you. You’re still going to function. You’re dealing with this other stuff and how can you deal with it and still function as a student in school?” (Ms. Catherine, Interview 1). One means that teaching life skills materialized for the participant instrumental music educators was through student leadership and teaching leadership skills. Student leadership will be addressed in Chapter VII, but the importance of using leadership to teach them to be good humans was also stated as a broad philosophical belief.

Dr. Tim Lautzenheiser has a great quote, ‘You can only get back what you give away.’ Fantastic quote, I mean, my gosh. If you want to be accepted, give acceptance. If you want love back, give love. That’s all part of the game. That starts the first day of band camp with the leadership team. You want to be respected as a leader, great, cool, give your students respect. Don’t call them an idiot. Don’t show them where they’re wrong, help them be right. We train them to be leaders. (Mr. Brandon, Interview 2)

One of Mr. Brandon’s students exhibited the leadership traits he sought to instill:

There was a girl, Breana, her freshman year we were going to the Outback Bowl. She wasn’t signed up to go and I called her mom. You know how we are, we have sponsors who will help out on trips. I called her mom, former student of mine, and I told her, hey, I found a sponsor who can pay up to half of Breana’s trip next year. You’d of thought the world opened up. Well, we’ll talk about it. See what you, see what your family can do. Well they ended up doing it. Through talking about that, they got most of their money. I didn’t even need to use the sponsor. After that she made these postcards for everyone who helped her out to go on the trip. She made this thing out to everybody who helped her. That’s a freshmen that did that! I’m training her to be a leader. (Re-storied from Mr. Brandon, Interview 1)¹⁸

¹⁸ To adequately represent this account in narrative I restoried their experiences. “Restorying is the process of reorganizing the stories into some general type of framework...It is an approach in narrative data analysis in which the researchers retell the stories of individual experiences” (Creswell, 2007, p. 56; 234). I gathered accounts through the interviews and observations and restoried them as a vignette to epitomize how the Mr. Brandon interacted with Breana.

Teaching students to be good, caring humans was a major theme discussed by the participant instrumental music educators. These four participants were selected for this study partly based on their reputation for being caring teachers. All participants frequently spoke about the themes of care, compassion, and respect.

Care

For both the instrumental music educators and the students, an essential element for a positive teacher/student relationship was the presence of mutual care, compassion, and respect. The students defined care as a teacher showing interest and interacting with them (Atwater HS, Branford HS, Cobblestone HS, Drake HS student focus groups). This included a perception that the teacher had a vested interest in the students succeeding in areas beyond music. “She cares about you as a musician, about what you are doing as a musician, but also if you can develop good relations with other people and her. How well you do in school, how your future is. She cares about you being successful in general areas” (Dennis, Drake HS students focus group). Mr. Brandon showed this concern for his student walking home: “It can be as simple as telling a young person ‘be careful walking home.’ Not because there’s a bad neighborhood, but because there’s ice on the ground. That simple statement lets them know you care that they’re going to come back the next day” (Mr. Brandon, Interview 3). As a result from this type of interaction, Blake saw Mr. Brandon as caring: “He’s an extremely caring person when it comes to any aspect, whether it’s the music, making you a better person, just caring about your day” (Blake, Branford HS student focus group).

Mr. Brandon further discussed the importance of caring for students.

You have to listen and then have an honest caring, an honest affection for them. There’s a young man in the last band that just pushed my buttons every single

time. He cranks me, gosh. Doesn't mean I don't like him. It also means that when he walked out of class today he said, 'Goodbye, Sir. Have a nice day.' Where'd that come from? I think he knows that I care about him. (Mr. Brandon, Interview 2)

Care did not mean always getting along or acquiescing to students' whims. It simply meant showing an interest in the students as people. The students at Atwater HS articulated this well: "He respects you even if it seems you don't respect him. There's always that one person in band class that obviously doesn't seem to care too much. Even though that's the case, he still gives them respect and hopes that things will get better" (Ashley, Atwater HS student focus group). Caring also did not mean having low expectations. Part of care and respect was having high expectations and holding students accountable: "He's not a pushover though. He demands a certain amount of respect, and he shows us that respect" (Adria, Atwater HS student focus group). The musical accountability played a role in Adria respecting Mr. Andrew.

He's very understanding but he insists you be present in band. Don't be doing other things. This is good because if everyone was doing something else we wouldn't be able to make music as much as we do and we wouldn't be as good. He's very understanding but he definitely demands a certain respect and a certain standard. That's why I think Atwater bands are as good as they are. (Adria, Atwater HS student focus group)

This reciprocal respect and expectation was at the heart of the teacher/student relationship for Mr. Andrew and his students and for all the instrumental music educators and their students. In sum, the students believed in the motto, "Get respect, Give respect" (Atwater student focus group).

How Not to Do It

The participant instrumental music educators readily accepted the role of facilitative teacher; however, not all instrumental music educators do. A discussion arose

at the instrumental music educator focus group addressing other ways to run a band classroom and how those ways can be musically effective too:

There's other ways to do it. There's fear, and it happens that way sometimes. We've all seen that. It can be very successful. (Mr. Andrew)

To each their own. You can't change your stripes. So if that works for someone else, it wouldn't be my choice, it wouldn't be my method. That's because I don't react well to intimidation and fear, personally. (Ms. Catherine)

I've got a colleague that has since retired, and when I adjudicated his band I just laughed, because it was so intense—so angry. But he had the most phenomenal band you've ever heard in your life. I looked at the kids and wanted to say, 'Why do you keep coming back?' (Mr. Brandon)

Bands do respond to, 'Cause it's good. Because we're good.' My wife's band program was very much like that, the one she grew up in. She loved it! She said, 'I was afraid everyday in rehearsal, but the band was so good that I liked it.' (Mr. Andrew)

Yup, not my style. (Mr. Brandon)

Mrs. Danielle spoke about a specific teacher who did not accept the role of facilitative teacher. She attributed much of this to being more self-focused and less student-focused.

I've seen a teacher pit the whole class against the trombones because they couldn't get it. He told me about this little game they played yesterday [where the students antagonized the trombones for not getting a musical concept]. I think he wanted me to tell him how clever he was. It was very antagonistic... People like that already think they're doing everything right. That's the problem. When I sit down with him and say your band sounds like this you need to do this. He says, 'I am doing this, they're not getting it, so they sound like this.' It's just not reality. It's all on the kids, none on him. At this point, band directors like that, how well they sound on stage is the ultimate goal at all sacrifices. If those trombone players drop, that's why. They're not going to feel an important part of the band. They're going to feel embarrassed and they're not going to have good feelings when they walk into that room... I've had kids who didn't know the difference between Bb and B natural who people said wouldn't accomplish anything. Now he's the second chair in my second band... Even if it's a hopeless case, I don't care. They can bump around in my band program for four years. (Mrs. Danielle, Interview 3)

Her story also includes a potential result from this negative type of environment—attrition. Band programs are struggling to retain numbers and from Mrs. Danielle’s perspective, having a positive teacher/student relationship replete with care, compassion, and respect might combat this problem.

Discussion

The multiple roles instrumental music educators fill are diverse and time-consuming. The participant instrumental music educators navigated these roles with relative ease, but more importantly they readily accepted this role (Phillippo, 2010; Teed, 2002). They were able to address musical and extra-musical concerns simultaneously. Their model suggests the role of music educator and the role of facilitative teacher need not be mutually exclusive and can interact simultaneously. With time commitments being of utmost concern for music educators (Mrs. Danielle; Conway, 2008), the ability to support students with their challenges in the context of their classrooms seemed critical to the participant instrumental music educators. The added difficulty of teaching in varied settings added to elements inhibiting support. They readily accepted the role of carer and placed their students in the role of cared-for (Noddings, 2005a). This exemplifies the unequal caring relationship in ethics of care.

There is a stigma for band directors to be dictatorial from the podium (Allsup & Benedict, 2008). The participant instrumental music educators offered another model—one of caring, compassion, and respect. Mr. Andrew referred to his classroom as a “benevolent dictatorship.” There was a necessity for a certain level of teacher-driven interaction, but always with the best intention of the students being the primary concern. This is consistent with Noddings explanation of unequal caring (Noddings, 2003). There

are necessarily differences between the roles and responsibilities of carers and the cared-for. The teacher needs to maintain the role of mentor and leader of their classroom, but, as these instrumental music educators demonstrated, they are driven by care for their students.

The perceived challenges articulated by the participants were representative of those cited in the research base, especially school stresses, family difficulty, peer interactions, and the over-commitment of students (Teed, 2002; Zins & Elias, 2006). To associate certain challenges with a specific demographic or setting would be irresponsible, but an awareness that challenges may be more prevalent in a specific setting could be important for instrumental music educators looking to be facilitative teachers. Each school was different and the students had different challenges. The ability for the instrumental music educators to articulate their perceptions of their students' challenges gave them an advantage in providing support. They could be prepared to encounter a certain challenge more frequently.

As facilitative teachers, the participant instrumental music educators looked to provide the students with skills to address their challenges. This took the form of leadership education and “teaching them to be better humans” (Mr. Brandon). This skill-based approach is consistent with how care (Noddings, 2003) and SEL (Zins & Elias, 2006) can be taught. Modeling was an example of how the instrumental music educators supported their students—they modeled care and healthy interactions. The example of the instrumental music educators caring is essential if the students are to learn how to be carers themselves (Noddings, 2003). These instrumental music educators built positive teacher/student relationships (as surmised by the instrumental music educator interviews,

student focus groups, and observations) and the results were stronger socialization in the school setting and fewer instances of misbehavior (Bergin & Bergin, 2009; Fraser & Walberg, 2005; Hargreaves, 1998; Noguera, 2007; Schlichte, Stroud, & Girdley, 2006). The foundation of being a facilitative teacher for the participant instrumental music educators was demonstrating the disposition to show care, compassion, and respect in their classrooms. While not explicitly being referred to as such, the SEL components of self-awareness, social awareness, responsible decision-making, relationship management, and self-management were at the foundation of the participant instrumental music educators trying to “make the students better humans.”

In the next chapter, Chapter VII—“The Support,” I present the “how” of supporting students with their challenges. This includes a distinction between knowing which challenges the instrumental music educators felt they could address and those needing to be referred to a counselor or administrator, and then techniques on how they provided support.

CHAPTER VII

THE SUPPORT

The primary research question for this study was: How do participants (instrumental music educators, students, and parents) describe these facilitative high school instrumental music educators' support of students? To adequately answer this question, a description of how the instrumental music educators view and provide support was necessary. As much as I attempted to not have my presence felt in the classroom, I was not in a position to witness one-on-one support being provided. There were, however, group interactions observed and data from both the instrumental music educators' interviews and the student focus groups to describe what support looks like in these band classrooms.

In this chapter I present what the participant instrumental music educators spoke about (instrumental music educator interviews) and how they provided support (observations). To frame the presentation of support, an initial discussion of the uniqueness of every support interaction ("Every Situation is Different") and the participants' description of what challenges they support and which ones they refer to a counselor or administrator ("I'm Not a Therapist") is presented. Then, I explore how these instrumental music educators provide support to their students.

“Every Situation is Different”¹⁹

One of the most difficult elements in providing support for students’ challenges is that every situation is different (Mr. Andrew, Interview 2; Mr. Brandon, Interview 1; Ms. Catherine, Interview 2; Mrs. Danielle, Interview 2). When questioned, “How do you support your students with their challenges?” the instrumental music educators struggled to articulate specific answers because each situation required a different reaction. “That can be very challenging. It’s hard to say. Every situation is a little different, sometimes it’s out of the blue” (Mr. Andrew, Interview 2). The difficulty of not having a set solution for challenges will be unpacked more in Chapter IX when I present how the instrumental music educators described how they were or were not prepared to provide support as facilitative teachers. The individualistic nature of these instrumental music educators and their support should be kept in mind as I present general participant suggestions on how to provide support—“every situation is a little different” (Ms. Catherine, Interview 1).

“I’m Not a Therapist”²⁰

The participant instrumental music educators were quick to note: “I’ve had no training as a counselor” (Mr. Andrew, Interview 1); “I’m no expert. I’m not trained in any sort of psychology, I’m not a therapist” (Ms. Catherine, Interview 2). This realization of the limitations of their preparation and ability to provide clinical support was important when analyzing how these instrumental music educators *did* provide support. The role of “teacher as counselor” was clearly different for these participants from being a counselor.

¹⁹ Mr. Andrew, Interview 2

²⁰ Ms. Catherine, Interview 2

The Line: Challenges That Should and Should Not be Supported

Due to their lack of preparation as counselors or therapists, there were certain challenges the participants felt were beyond their ability to support. All participants were aware of mandatory reporting laws, in that there were certain issues that, by law, needed to be reported to authorities. According to the American Counseling Association Code of Ethics Section B.2.a:

The general requirement that counselors keep information confidential does not apply when disclosure is required to protect clients or identified others from serious and foreseeable harm or when legal requirements demand that confidential information must be revealed” (American Counseling Association, 2005, p. 7).

This guiding principle is applied to teachers as well, and the participants knew that any issues such as abuse, neglect, or suicide were beyond their jurisdiction and must be reported to their administrators or school counselors.

As was presented in Chapter VI, adolescents encounter myriad challenges both in and out of school. The instrumental music educators needed to decide whether the challenges students are seeking support for are something they can handle, or something needing referral. The instrumental music educators articulated specific challenges they were uncomfortable supporting. Mr. Andrew was aware of statements suggesting a challenge was beyond what he should support. “I just don’t think it’s worth it anymore. Everything seems dark to me. Right there—to the counselor. I’ll listen to them but as soon as they’re out the door, I’m calling the counselor” (Mr. Andrew, Interview 2). In addition, he actively looks for signs of abuse: “I start looking at their legs, their arms, and their face. Is there any bruising? Is there anything going on where you might have to immediately call?” (Mr. Andrew, Interview 2). Mr. Andrew’s school was the only one

with a clearly articulated plan for mandatory reporting, as perceived by the participant instrumental music educators:

There are support mechanisms set up where if I find myself in a situation where suddenly a student is unloading beyond what I can deal with, there's a very clear expectation of where to go next...there's no question what to do, no question about what you should handle and what you shouldn't handle. (Mr. Andrew, Interview 1)

These challenges involved suicide, cutting, and any kind of abuse. He would continue to listen and be available to the student, but he viewed his responsibility, at that point, was to direct the students to a resource better prepared to support them. "I'll continue, of course, to ask how they're doing but I'm not going to try to deal with it myself" (Mr. Andrew, Interview 1). Conversely, Mr. Andrew did feel prepared to support students with inter-personal challenges that arose in his classroom: "I can handle the inter-personal issues that they have with each other when they're basic. 'This person never listens to me, they're always giving me a hard time in the sectionals,' that kind of stuff. Help them through situations where it's still part of the class" (Mr. Andrew, Interview 1).

Mr. Brandon felt the determination of when to direct students to another resource was based in common sense:

There's things we can/can't do, things we can or can't talk about—required to talk about. That follows common sense, I believe. Just knowing, you can be involved, you can know what's going on, we have to, I have to, and I remind myself regularly I am still the teacher, I'm still the adult" (Mr. Brandon, Interview 1).

Ms. Catherine realized there are people better prepared to assist students struggling with some challenges: "Depending on what the situation is maybe you can direct them to people who are better trained to deal with certain issues" (Ms. Catherine, Interview 2).

After this initial diagnostic step of determining if the instrumental music educators were prepared to offer support, the next element of support arose—what to do now? The next section presents suggestions by the participant music educators on how to actively support students with their challenges.

How Instrumental Music Educators Provide Support

The participant instrumental music educators believed that in order to support their students adequately with their challenges certain techniques could be used. They need to: a) make time for their students, b) be aware of potential student challenges, c) foster a classroom environment conducive for support, d) build community, e) value the individual, f) provide support in the proper location, g) be flexible, h) listen to the students, i) incorporate humor in the classroom, j) let the students see the human side of the teacher, k) have humility and admit mistakes, l) model healthy functioning, and m) develop trust.

Make Time For Students

There's little Joey, the kid who comes in everyday—Joey's autistic. Joey needs to have an adult listen to him even if it's for a second. I always feel bad because if you totally give Joey your time, he'll be there for half-an-hour. He's oblivious that class is about to start. But Joey lives for that 30 seconds of 'Oh, I have an idea, I want to tell you about my new idea.' 'Okay, Joey, tell me your new idea...Great! That's awesome! Let's see what tomorrow is. Let's go get ready.'" He goes and he does it. The little saxophone player who comes in here all the time, same deal. I think earlier in my career I would have been like, 'You've got to stop coming in here. You've got to stop following me around before class.' But they need to get that out. Sometimes what is not a big deal for us is a huge deal for them. (Mr. Andrew, Interview 2)

As was discussed in the previous chapter, being an instrumental music educator takes a great deal of time. Because of this, a conscious effort needed to be made on the part of the instrumental music educators to make time to support students. Mrs. Danielle spoke

to this difficulty of finding time to support students frequently leading to her closing her door in the morning so students did not disturb her. Ms. Catherine, however, believed: “I think you need to find time, even if it’s just ‘Hey’ before class” (Ms. Catherine, Interview 1). The simple act of saying hello and using students’ names helped develop positive teacher/student relationships for Ms. Catherine and her students. Each of the four instrumental music educators informally interacted with students as they entered and left the classroom for their classes, even if it was just ‘Hey’ (Observations). Mr. Andrew had classroom preparation to do every time Joey came in to speak to him, but he stopped what he was doing, gave him his full attention and listened. The smile on Joey’s face when Mr. Andrew focused on him was priceless (Atwater HS observations).

The relationship Mr. Andrew has developed with Joey was an individual connection he strove to build. He attributed this connection to:

A thousand little decisions every day with each kid individually...I try very hard to treat every kid, regardless of how involved they are, how good of players they are, so that no matter who they are, they’re going to feel like they’re valued. Even if they don’t play well, even if they know they’re not the kid that does S and E [Solo and Ensemble] and does everything else. They’re important and they’re valued here. I try very hard to do that through the individual moments we have. If a kid comes up before school and asks for a sheet I try to deal with it very quickly and very professionally with them and treat them with a lot of kindness...When they come see me and there’s lots of things going on, I try very hard to give my attention to each kid when they come up...It’s the individual rapport you build with them. I think it’s one-on-one where you build that. (Mr. Andrew, Interview 1)

The students at Drake HS felt Mrs. Danielle builds this individual connection with her students, regardless of the time and scheduling constraints she cited:

The thing with Mrs. Danielle, I think she values each person more. You’re more important to the band as an individual so she has a very different impression. The other teachers, math is going to run perfectly fine if one kid’s gone. A band class is not going to run exactly the same when you lose a person from one section.

Each person is more valuable to her and she'll also develop a closer relationship with each individual person. (Derick, Drake HS, student focus group)

This distinction between the roles of students in band versus other subjects will be discussed further in the next chapter, but the value of the individual was critical for Mrs. Danielle and the other instrumental music educators in building one-on-one relationships.

Mr. Brandon's students at Branford HS stressed how important it was to be known as an individual early in the semester: "There are very few teachers that know your name the first week of school and use your name and knows everything about you. He knows and then some!" (Blake, Branford HS, student focus group). Brittany agreed, "He knows all the people's names the first day we have band. He knows everybody's name and I'm still struggling knowing everybody in my section" (Brittany, Branford HS, student focus group). This individual connection went beyond simply knowing the student's name and story, it was a genuine interest in the individual: "A lot of teachers don't really look at you when you're talking. They're just like, 'Look at this PowerPoint.' Mr. Brandon looks at you when you're talking" (Brittany, Branford HS, student focus group).

Along with making time, it was important for the instrumental music educators to be available to students, or at least an awareness of availability if the students needed to talk. Availability was not always a matter of choice, as was outlined in the last chapter with Mrs. Danielle and Ms. Catherine with their split responsibilities between the high school and middle school. Availability was important to Mrs. Danielle, even if it was difficult: "I try to be open enough so the students can talk to me if they need to. I often don't have the time so I don't know how much they actually can do that" (Mrs. Danielle, Interview 2).

Breana valued the commitment Mr. Brandon puts into his job. Mr. Brandon spoke about being present and available:

They need to know the door is unlocked here. That they know that I'm here at six in the morning if they want to come in. That they know where I live. I don't mind that they know where I live. I don't want them coming to my house, but if they need to, I'm there" (Mr. Brandon, Interview 1). It was important for Mr. Brandon that his students knew he was there for them—"They know I'm here." (Mr. Brandon, Interview 1)

Beyond making time, an awareness of students, their behaviors, and attitudes was important for the instrumental music educators.

Be Aware of Potential Student Challenges

Along with making time and availability, the instrumental music educators stressed the importance of observation and being aware of students on a personal level. "Are you alright" (Ms. Catherine, Interview 1) was the common response when the instrumental music educators noticed a student behaving differently than normal. It was important for them to notice when something was not right with their students. Mr. Andrew spoke to this as "being aware of what students need and always trying to stay connected and seeing how they perceive what's going on in your classroom" (Mr. Andrew, Interview 3). Mrs. Danielle agreed, "I feel like my role would be the role of any adult in a student's life—any responsible adult. I just need to be aware of things that are going on" (Mrs. Danielle, Interview 2). Her students felt she was successful in this awareness: "She knows specific things about you. She can tell when you're having a bad day" (Devon, Drake HS, student focus group). Daisy agreed, "You can definitely tell that she wants to know what's wrong or if you're having a bad day" (Daisy, Drake HS, student focus group).

This awareness led to a finding articulating how the instrumental educators discovered challenges. Instrumental music educator observation and student initiation were the two most common avenues for the instrumental music educators discovering the students' challenges. Ms. Catherine mentioned she does not specifically look for challenged students:

As much as I'm willing to listen and help, I don't know if I'm necessarily going to search them out unless I know that there's something specifically going on. But it's usually you hear about something, you see something. Maybe it's kind of a two-step process. It's sort of student initiated, I follow up. (Ms. Catherine, Interview 1)

It was important for Brittany that Mr. Brandon checked in when she was struggling:

Right before my freshmen year while we were at band camp my cousin died...A few months later my grandpa died. I remember at school Mr. Brandon would come up and check up on me. He'd be like, 'Are you doing okay? How's everything? How's your family doing?' It wasn't an extensive talk but he checked up on me and made sure I was doing okay. It was really nice, it meant a lot to me. (Brittany, Branford HS, student focus group)

Mr. Brandon saw this as "just talking to them":

We stay here and wait for the last kid to get picked up. Rather than stand here and wait and get weird, we talk. We go outside and we talk. Tell me about your family, tell me about your brothers and sisters. You open up the door, you start communicating a little bit. (Mr. Brandon, Interview 1)

Mr. Andrew discussed the difference of student-initiated versus teacher-inquired interactions: "When I initiate, it's a quick 'I'm okay,' when they initiate, they're ready to talk. It'll be a half-an-hour" (Mr. Andrew, Interview 1). The students only came to the instrumental music educators when they were ready to talk. "Sometimes kids will open up, but very rarely will a young person come up and talk to me on their own accord. Usually they show more than tell you" (Mr. Brandon, Interview 1). Mr. Brandon

emphasized how important it was for the students to be ready before he could provide support:

If we're going to be effective in that role of teacher, mentor, helper, whatever we are, band director, we've got to take the kids when they come to us. You can't force a child to talk. Even though you see the problem, you see the solution, you've got to wait for them to come to it on their own. (Mr. Brandon, instrumental music educator focus group)

Mr. Andrew agreed and linked it to the role of music educator:

It's very similar to how you teach music in the classroom. You may have a lesson plan but when the opportunity presents itself to teach something, you do it. Same thing with the stuff outside of the classroom. You notice that opportunity. They come, and alright, this is the opportunity for me to do this. You step into that time, whether it's a character concept or a musical concept. (Mr. Andrew, instrumental music educator focus group)

Whether the instrumental music educator inquired, "Are you alright" or the student said, "Can we talk," individual interaction was necessary. The students seemed surprised that the instrumental music educators were so in tune with each individual student in the context of large ensemble classes with as many as 100 students. "You can definitely tell that even though there's a big group of people in band that she knows specific things about you" (Devon and Mrs. Danielle, Drake HS, student focus group).

Allison also felt this way about Mr. Andrew:

There's like 150 kids²¹ in each band and he can tell when one person's having a bad day. And we will go up to you and be like, 'What's going on? Do you need help?' So that's amazing to me that he has all these kids and he can still tell. (Allison, Atwater HS, student focus group)

Instrumental music educators' awareness and availability were critical to providing support. Within the context of large classes, a culture where students feel safe

²¹ The maximum number of students in Mr. Andrew's bands was 90.

was important for the facilitative teachers and their students. They sought to develop a classroom environment based on care.

Foster a Classroom Environment Conducive for Support

“Be Nice or Leave,” was what the sign said on Mr. Brandon’s door (Figure 12). The participant instrumental music educators created classroom environments conducive for care, positive social interactions, and emotional competence. These outcomes were facilitated by creating a positive, relaxed environment where everyone was comfortable, and allowing musical focus to help alleviate distress. Experienced, quality teaching helped make this a reality.

Every single student was valued in the instrumental music educators’ classrooms. “It’s going to be a place where you’re all welcome, where everybody’s equal and everybody feels like they belong” (Mr. Andrew, Interview 3). This condition, where every student was valued and afforded a safe space, helped produce an environment where students could socially and emotionally thrive. Mrs. Danielle realized students cannot be forced to be good humans or socially competent; however being in a socially and emotionally rich setting could prove effective:

The only thing we can do is control the environment that they’re going to walk into. We can’t control the kid. We need to make it an experience they’ll want to continue so they stay in your program. Make it an experience they’ll feel good about. (Mrs. Danielle, Interview 3)

Through my observations I discovered each of these instrumental music educators facilitated a relaxed, calm classroom environment. I observed them at different points in the semester—both when there was the pressure of an upcoming performance and when there was not. In every setting and time, the classroom was calm, there was no yelling, and there was little pressure put in place by the instrumental music educator. There was

musical excitement and intensity seen frequently, but never intimidation, yelling, or pressure to behave or succeed musically. Bridget appreciated this at Branford HS:

One of my favorite things about him is that he's so relaxed. Like the band setting, you walk into band and you're not stressed. It's not like 'Oh! We have a concert next week!' [spoken frantically]. It's like, 'Oh, yeah, we have a concert next week and we're gonna sound good!' (Bridget, Branford HS, student focus group)

Mr. Brandon spoke about how he learned to have a relaxed classroom—he did not always.

My son, my oldest son was in my freshmen wind ensemble the first year. I had just sat there with these freshmen. I was laying the law down. Man, the first three days was 'this is this, and this is that, this is high school and you're gonna, and you're gonna.' I was just slammin' the stuff out the first couple of times. Rules, and this and that, and my name's Mr. Brandon. If you want to call me, I have two names. It's Mr. and Brandon. You can call me sir if you want. My podium says sir on it. MY PODIUM! At one point I said, are there any questions? [angrily]. A couple kids asked questions and my son Eric raises his hand and says 'Dad, what time...' and he got about that much out of the sentence and the whole room went hushhhhhh. Just dead quiet. And I looked at him and he looked at me and I said 'WOW, that was really weird.' The whole class laughed. Everybody relaxed. I got my rules, I got my band the way I want them to be. They call me dad, they call me Mr. Brandon, it doesn't matter. But the room just downshifted into a really comfortable learning environment. When I realized I could have that type of a feel with our kids, I think things started to work better for me. It took my son to teach me that. (Mr. Brandon, Interview 2)

This story highlights the ability for teachers to learn to create a positive classroom environment. An important element in Mr. Brandon learning how to support was learning throughout his career how to handle challenges. A further presentation on how instrumental music educators learn to provide support will occur in Chapter IX. Devon at Drake HS appreciated the relaxed, comfortable environment Mrs. Danielle facilitates: "She puts her classroom in a setting where you can be yourself" (Devon, Drake HS, student focus group).

The students at Cobblestone HS appreciated the ability to leave their stresses and challenges at the door. Ms. Catherine facilitated this by executing a musically focused rehearsal.

I think that when she tells us to get to work it kind of switches our minds so it's harder to think about other things. We have to think entirely about music. That puts us in an entirely different mindset. It separates us and creates a distance from what problems we have to just getting the music. It puts us almost in a different world where we can almost mediate through the music. (Casey, Cobblestone HS, student focus group)

The ability for music, specifically, to be cathartic will be addressed in Chapter VIII, however, Ms. Catherine creates a musically rich and focused environment where the students can be entirely devoted to the task at hand. This helped distract Casey from his other challenges. It also helped Caleb:

When I go to band I can set aside all my problems and it's band class. I can play the whole hour and enjoy myself and set aside all my problems. That's probably the only class I can really do that. I feel really comfortable in that class. (Caleb, Cobblestone HS, student focus group)

One component of facilitating a relaxed environment where everyone felt comfortable was for the teacher to be positive. From my own experiences, this can be difficult for an instrumental music educator whose musical goal is to fix mistakes. My observations of the instrumental music educators showed me models of how to address band classrooms and musical errors positively. Students were complimented frequently for positive musical performance and were not made to feel ashamed for less-than-perfect performance. Mr. Andrew made it a priority to compliment his students individually:

I really became outwardly aware of trying to find opportunities to find them doing something right. I, at least, try to compliment 10 kids a day if possible. Because I saw what it did for my [biological] kids when they came home and I watched how positive they felt, 'Hey, Mr. So-and-so said this to me today!' Cool, thank you to Mr. Whoever that is because it was a bright spot in their day. (Mr. Andrew, Interview 2)

These compliments meant so much to Mr. Andrew's own children, he wanted to facilitate that for his students. The role of parenthood will be discussed further in Chapter IX. Mr. Andrew's students felt this conscious effort both musically and personally: "He's also very positive. He will point out when you're doing something well. He will definitely make a point to talk to you and say, 'That's really good!'" (Allison, Atwater HS, student focus group). "He's one of the most positive people ever. You can be struggling or really stressed out about something and he'll be like, 'Actually, everything's going to be fine'" (Adria, Atwater HS, student focus group). Mrs. Danielle's students also enjoyed her complimenting them: "She enjoys complimenting us... There's always a compliment, after compliment, after compliment. It might just be to you or the whole band" (David, Drake HS, student focus group). Focusing on purely musical outcomes could lead to a less positive environment if the music becomes the priority over the student. For these four instrumental music educators a quality musical output was very important, but not at the expense of the students and their feelings.

Whether it was being positive or facilitating a relaxed environment, the participant instrumental music educators created these settings largely through good teaching. As I was conducting the observations, I went in with the observation protocol (Appendix A) and was looking for care, SEL, and counseling. What I discovered was finely tuned educators teaching effectively, musically, and inter-personally. As I used the protocol, I was able to find examples of care, SEL, and counseling, however, it largely was in the context of "Creating Supportive Environments" as delineated on the protocol: a) designs a conducive physical environment; b) develops schedules and routines; c) ensures smooth transitions; d) gives clear, positive directions; e) establishes and enforces

clear rules, limits, and consequences; f) ignores behavior when appropriate; and g) uses positive feedback and encouragement. These were the elements I observed frequently in the classrooms of all the participant music educators. Mr. Brandon, in response to my question: How do you provide support? Answered: “Certainly the easiest answer to that would be in the way that you run class as a teacher” (Mr. Brandon, Interview 2).

Classroom environment can have a huge effect on students’ experiences in the class. Bridget chose band over choir because of the positive classroom environment:

I started band when I was in fourth grade. My freshmen year I had to choose between band and choir and I chose choir because I love singing, much more than I love playing clarinet. I was in choir for a year here and I just couldn’t do it because the environment wasn’t a good environment. I just didn’t like it because it wasn’t a welcoming thing. I would walk into choir thinking I don’t want to be here. But I love singing. Now, last year I switched, my sophomore year, I switched back into band. I still sing on my own just for fun, but I am so happy I switched. Even though I don’t like playing clarinet as much as I like singing, the environment just is so much better. I’d never walk into band thinking I don’t want to be here. (Bridget, Branford HS, student focus group)

Bridget chose band, at least partly due to the environment over something she loved to do more.

Another element of classroom environment is the sense of community and family that can be built in the band classroom.

Build Community

All three participant groups spoke to the importance of the community created through the band. This community was credited as one of the strongest elements contributing to students being able to learn socially. Mr. Andrew valued the community for both social and musical reasons:

If you don’t have that community in the classroom they’ll never make that next level of music. They’ll play well, but they’ll never have that cohesive special family kind of performance that you can only have when the kids really

understand and love each other and respect each other which comes from a lot of work on that other domain besides the Bb scale. (Mr. Andrew, Interview 1)

His students felt this family atmosphere too: “I feel like a family in his class” (Adria, Atwater HS, student focus group). Mr. Brandon’s students spoke similarly of their experiences in the Branford HS band: “Mr. Brandon is really close to you and you could go to him with anything. If you need anything, he’ll help you. That’s what family’s there for. They’ll do anything to help you get to where you need to be” (Bill, Branford HS, student focus group).

Dr. Corbin, the band parent from Cobblestone HS (Casey’s mother), especially valued the community element of the band program.

I think it’s that nurturing environment that makes you feel like you have something in common with someone else...One great thing that band probably does is force them to communicate with each other. They have to learn how to play together, literally play together. They have to coordinate their activities. They have to respect what the other one is saying. They have to work as a team. I can’t imagine a better way to have a social training session because that’s what it is, it’s a social training session. (Dr. Corbin, Cobblestone HS, parent interview)

The “band family” helped contribute to an environment conducive for social and emotional learning and facilitative teaching. Due to the family closeness of the band, conflicts arose, similar to those of siblings. One of the ways the participant instrumental music educators taught social awareness was through student leadership. This facilitated great learning opportunities as well as “drama” (Ms. Catherine, Interview1).

Mr. Andrew implements a student leadership program to give opportunities to teach leadership skills for the leaders, give younger students role models, and facilitate team building. “I try to use the leadership system in the marching band and in the band program. I try to get the kids to take ownership over what they’re doing so they’re doing

a lot of the teaching in class themselves” (Mr. Andrew, Interview 1). Mr. Brandon implements student leadership more informally:

One or two of the girls have kind of risen. They’ve been escalated to a leadership role. We don’t have chairs, that’s the first thing. I insisted they have to do rotational parts. Seventeen people who haven’t worked together a day in their lives, don’t want to work together. I just told them I don’t mind how you do it, solve it... ‘But, I...I...I’ ‘Okay, I’ll wait. We’ll just wait ‘til you’ve got it figured out.’ And they do! Yes, these couple of girls have become elevated to the position of negotiator. Everybody will listen to them. Everyone will respect them and know these couple of girls gets things done. That role, that leadership position has changed from a couple of different people. There’s always the one that walked in wanting to be in charge: ‘I’ll do it, I’ll take care of it. You play this, you play that.’ Well they didn’t want that person. They didn’t want the person that said, ‘well I dunno.’ So it evolved and they’re very nice young ladies who have really taken the ball. (Mr. Brandon, Interview 1)

This informal facilitation of leadership opportunities gave the students opportunities to practice being leaders, being carers, learning what kind of leader they liked, and what kind of leader gets results.

Ms. Catherine also facilitated student leadership, but noted how when students are put in a peer hierarchical position, conflict could occur.

We try to have a good student leadership group. Anytime you’re going to put a peer in charge of other peers there’s always drama. We need to teach them how to get along with each other. You may not like the other person who’s in charge, but that’s what it is. (Ms. Catherine, Interview 1)

Regardless of drama, Ms. Catherine values this teaching opportunity:

They have opportunities to be in leadership positions. You have your band council, you have section leaders, whatever sort of position you want to do, but that sort of forces the issue of needing to interact with a small group of people, of their peers...It’s an opportunity for them to develop their people skills. I think that just being in the band is a natural part. They tend to develop that family. I think it’s always great to see them come out of the shell—freshmen interacting with seniors. (Ms. Catherine, Interview 3)

Mrs. Danielle uses student leadership as motivation for students to do the right thing and to be their best: “She told me if I didn’t behave, I wouldn’t be drumline captain

next year. So I decided I better start showing I was more mature—didn't screw around all the time" (Dennis, Drake HS, student focus group).

The use of peer community, complete with hierarchy, creates a microcosm of the school and community at large in the band classroom. Students were put into positions where they needed to interact and help each other if they were to succeed. The instrumental music educators realized how students could be agents to teach SEL and care as well. The students were given opportunities to practice.

As much as community and family were important for the participants, the value of the individual in the context of the classroom was equally essential.

Value the Individual

The students valued the sense of community and the instrumental music educators realized the path to community is through prizing the individual. They saw how each individual contributed to the total worth of the ensemble. Mr. Brandon taught a lesson to his students on balanced instrumentation in the band (observation 3). During this lesson he stressed the importance of each individual to the musical sound of the ensemble. "Even if one flute is missing, we notice a difference" (Mr. Brandon, Observation 3). He then made the connection to how each person was invaluable to the band program.

Mrs. Danielle realized the importance of each individual and how each student is more important than a perfect musical performance:

I was going to festival with symphony band and I'm taking every single kid in that band. There are kids who are probably playing eight percent of the music correctly. They're going to festival with me. I know directors who take their special ed kids and not allow them to play at festival. To me, the band would sound so much better without those kids. I could say, 'Look, I don't think it's a good idea for you to do this. It's a competitive situation.' But 20 years from now nobody is going to remember that in 10th grade they got a two at festival. But you take those three special ed kids out of the picture, they're going to remember that

they were told they couldn't play at festival. When you look at music and you compare that to athletics where only the good kids are out on the field all the time winning it for everybody, music is such an inclusive, team-oriented atmosphere. It's like Survivor where they tie everybody together and they're dragging the old lady behind. They will turn around and say, 'Look, you've got to finger it this way.' Or if kids are screwing around, they'll give them the hairy eyeball when they need to be paying attention...In music it's a group endeavor and you have to have everybody succeeding. In the orchestra class here, the kids who are juniors and seniors are trying to blame everything on the freshmen. They say, 'the group would sound a lot better without those freshmen.' When I taught orchestra it was the exact same way. They have to figure it out that they're all going to festival and they're going to get a group rating. So, as juniors and seniors they have to make sure that they're playing up at this high level so they can drag everybody else. If they concentrate so much on how badly everybody else is playing they're not going to get to the level they need to. Those lower kids are always going to be a certain distance behind them. It's just such a different philosophy. (Mrs. Danielle, Interview 3)

Not only does the instrumental music educator need to value each individual, but the peer students need to be taught this lesson as well. Mrs. Danielle's students realized how much she values and knows each individual: "I have diabetes and she's really protective of that. I check my blood sugar during class and I'll go to the bathroom. She'll ask if everything is okay. Usually I'm fine but she cares about that kind of stuff" (David, Drake HS, student focus group). Musically, the students realize how important each individual is: "It's a very big impact. If one person messes up it influences the entire band" (Darcy, Drake HS, student focus group).

Regardless of participation, level of performance, socio-economic status, race, sex, or any other variable, the participant instrumental music educators stressed "everyone's equal here" (Mr. Andrew, Interview 1,3; Mr. Brandon, Interview 1). "During that 60 minutes it's going to be a place you're all welcome, where everybody's equal and everybody feels like they belong" (Mr. Andrew, Interview 3).

We've got kids that are homeless and we've got kids who are doctor's families. They both rub shoulders together. In here everything's equal. In the band room

everything's equal, when they walk through those doors...I think music is the great equalizer. You don't really have to have stuff to get along, or to learn, to be in a group together. It works really well. (Mr. Brandon, Interview 1)

This lack of judgment helped the students feel like every individual belonged.

As part of valuing the individual, the instrumental music educators needed to be acutely aware of individuals' needs. This might take the form of family situations, challenges, or financial struggles, among others. Ms. Catherine cited the importance of being aware of requesting money from her students who may not be able to afford it:

We have marching band camp. We go away. We'd like for everyone to go, but you know not everyone financially is going to be able to cover that. Especially now days with the way the economy is, it seems that everyone's leaving the state and parents don't have jobs, and you want me to buy a \$30 pair of shoes just so I look like everybody else? We have a lot of people who can afford that, but there are definitely those that can't. You just have to be sensitive to those issues and try to help them. You want them to have the same experience that everyone else who has the money can do. (Ms. Catherine, Interview 1)

Beyond money, some students' challenges might be hidden and an aware teacher could uncover a serious challenge. Mrs. Danielle discovered why one of her students was struggling musically:

I have a boy with degenerative eye disease. He joined my band last January on trumpet. He was there for two weeks, then I went on maternity leave. I came back in May, and I said, 'you know what he's got a really nice sound, but he's not playing any of the right notes.' So I pulled him aside and had him play. I said 'can you play here?' He said 'can't see it, I'm having trouble seeing it.' I said 'why can't you see it?' He told me about this eye disease. He's basically slowly going blind. I had no idea! None of the teachers knew. I said, 'are you having trouble in any of your other classes?' So I talked to the other teachers. Not a single teacher knew that this kid was basically, completely blind. Why did the parents not inform us? Why did the counselors not inform us? He had been there for four months already. He can't see the blackboard; he has to hold things really close. I have to blow up all his music to like giant size for him to be able to see. Kids like that are slipping through the cracks, we're not being informed about it. But in that case, parents...if parents aren't informing the school there's no reason the school would be finding out about it. Like this kid when I found out about it, he has a nice sound but isn't playing any of the right notes. (Mrs. Danielle, Interview 2)

Mrs. Danielle discovered her student's disability through awareness and inquisition. A value and awareness of each individual was important for the instrumental music educators. Each one made time, valued the students, and knew something about them. This individual relationship fostered the trust for individuals to seek support for their challenges from their instrumental music educators. One physical requirement for supporting students with their challenges was to do so in the proper location.

Provide Support in the Proper Location

To maximize the effect of the support and to maintain professional safety, the location of the instrumental music educator providing support was of utmost importance. A delicate balance must be achieved between private—to allow the students to feel comfortable discussing sensitive topics, and public—to maintain professional safety. Ms. Catherine spoke about needing to make sure support is occurring in a visible location to ensure the interactions are not being misconstrued as inappropriate:

You always hear on the news of some teacher being busted for something. You have to be visible and careful. I'm not saying that all those people aren't doing those things, but sometimes you wonder, 'well, were they just trying to be sympathetic or empathetic?' It's a little nerve-racking when you know that someone could pop a law suite on you. (Ms. Catherine, Interview 1)

To minimize the chances of misinterpretation, Mr. Brandon provides support in an open room with many windows. This also facilitated a comfortable environment for students to talk.

They like to talk in an environment like this [in the band office] where they won't say anything out there in front of their friends. I think we have a pretty safe environment in here. There's glass, there's windows on both sides, it's a big room. They don't have to get close to me. Their friends are right outside the door in the room" (Mr. Brandon, Interview 1).

Mr. Brandon also mentioned inviting another adult or the students' friends into the room to increase professional safety and reduce the chances of being misinterpreted.

Mr. Andrew believed finding a location was the first thing to do when a student sought support.

The first thing I do is get them in my office away from everybody else. You always have to be conscious of visibility. We have windows on all our doors so it's very safe. I make sure we're in an environment where we're not talking in a closed room. If someone approached me in our uniform room where you can't see, I'd say, 'let's go talk in my office.' So number one, we'd go into a place where we're visible yet alone. (Mr. Andrew, Interview 2)

The male instrumental music educators spoke to the importance of being visible more frequently than the females.

Once a secure and professionally safe location was obtained the participant instrumental music educators actively engaged in providing support. This could take the form of being flexible or listening.

Be Flexible

With the multitude of commitments and responsibilities given to instrumental music educators, it could be easy for them to be dogmatic in decision-making and enacting strict rules for everyone to follow. The instrumental music educators in this study and their students, however, valued flexibility and understanding. Individual situations were handled on a case-by-case basis and rarely were handled with blanket rules. The most common situation involved students needing to miss rehearsals or performances. Attendance was expected and students largely followed this policy, but emergencies and special situations arose. In these instances, the instrumental music educators exhibited flexibility.

Mrs. Danielle has adjusted her flexibility as she has matured as a teacher:

As a young teacher, if a student came to me and said, ‘I have to miss blah, blah, blah,’ my initial reaction is to say ‘that’s too bad. You’re going to either be there or you’re going to eat it on your grade.’ I definitely don’t do that anymore. The kids don’t want to disappoint you. There’s no student who wants to go up to their band director and say, ‘I can’t do this or that’ knowing that it’s going to disappoint them. Even the most jerky kid in your class doesn’t want to disappoint you. They don’t want to be the one who screws up a performance. Just being aware of everything and trying to step out and treat it like I would treat my own children. (Mrs. Danielle, Interview 2)

The role of parenthood will be further discussed in Chapter IX. She came to a realization, just like the students’ challenges, that there are more important things than band. Mrs.

Danielle went on to tell this story of how she benefited from her flexibility.

We had an instance last year where my only euphonium player in wind ensemble had a really important track meet the exact same time as state band festival, and we’re playing a march and the euphoniums have counter melody. I think in my first few years that would have been very painful and probably put me in a bad situation, but because I was able to step back and say, ‘what are the variables with this issue? What can we do to fix it so you don’t disappoint your coach, your teammates, or me and your fellow musicians?’ We were able to come up with a working solution. I’m the one who came out ahead because the coach wasn’t being flexible at all. The parents were really angry at the coach and they were really happy that I was willing to do what we could to fix. In the end it was a positive result where the athletic director stepped in and made sure the kid could do everything. He didn’t disappoint anybody. I kind of felt good at the end of that where I wasn’t being a pushover—I didn’t say, ok you can’t be there go to your meet, I was looking for solutions. In the end if the kid couldn’t have been there, the principal told me, he would have taken my side and that kid could have walked on stage with the band and he would not have been at the track meet. But I didn’t want it to come to that. In the end I don’t know if I would have even supported that decision anyways. So that just stepping away and taking the emotion out of the situation, and not focusing on how it affects the band, but focusing on how it affects the student more than it affects anything else.

When I’m not seeing eye-to-eye with either a student or a parent, a lot of times I think about how I’d feel as a parent if my kids’ teacher was saying something or if there is an issue. I think I’m more flexible with family commitments. Now I realize how precious family time is. I try to make sure that I don’t put the kids in a position where they’re going to have to make a sacrifice with family time. With that said, when I have a wind ensemble with one on a part there has to be a line somewhere, again, I’m not going to be a total pushover, but try to think of it from the family’s perspective as well. That’s my perspective as a band director. It’s not always easy though. (Mrs. Danielle, Interview 2)

Students in all four focus groups brought up the importance of a flexible instrumental music educator. Mrs. Danielle's students recognized her attempts at flexibility:

This year I'm doing a medical internship, which required a lot of time. I normally did percussion ensemble and would normally be more involved in music. Even though she would still like me to be involved she understands. I'm still able to do band, I'm still able to a lot of things and still do things in the career path that I'd like to at the same time. So it's really nice to not have to choose one or the other. I can still do both. (Derick, Drake HS, student focus group)

Also, during marching season I started taking classes at Sinclair [a community college]. I had night classes for math and had to leave early because my class started right after practice. So I talked to her and she was really lenient about it. She said it was ok if I left 10 minutes early so I could drive home and get ready for class. (Dennis, Drake HS, student focus group)

She understands that you don't just have music to do when you get home. So she's not like other music teachers where you have to practice for 20 minutes everyday. She realizes that maybe you're taking AP classes or something else. Or you're up until two o'clock in the morning doing homework. You can't bring home your instrument everyday and play for an hour. (Daisy, Drake HS, student focus group)

Ms. Catherine's students also appreciated her flexibility.

I've noticed she's really flexible. If you have to miss a performance or rehearsal for a family thing or a doctor's appointment, she's just like really flexible. It's completely fine. She just understands that you can't be at everything. (Carley, Cobblestone HS, student focus group)

Mr. Brandon was flexible as well, but in accommodating situations beyond the student's control.

So over the summer I play softball and I had a broken arm from playing softball and I'm in the color guard for marching band. I had to have surgery on my arm and I was like, 'Crap! I'm not going to be able to do color guard.' So I asked Mr. Brandon what he wanted me to do, if I would still be allowed to go to band camp, if I could just stand there, whatever he wanted me to do. He was so awesome about it. If feel like other band directors would be like, 'Oh, if you're not going to be spinning you can't be in color guard.' But he had me go to all the band camp things and all the marching band things and he had me literally stand on the

football field and do anything but spin the flag. So he just let me stand there the whole time. I thought that was awesome. He made me feel like I could still be a part of it even though I wasn't allowed to do everything. (Bridget, Branford HS, student focus group)

This flexibility allowed Bridget to still participate with the marching band during her injury.

Mr. Andrew's students also felt this flexibility. The following conversation was taken from the Atwater HS student focus group:

He's very understanding, he's very good at understanding that life happens sometimes. Sometimes life just can't allow what needs to get done, done. He's very understanding that life happens, and I really, really appreciate when teachers understand that because life does happen and you're like 'Sorry, it's just this once.' And they can be understanding about it. If you have to take a test or something, he'll ask if you need to miss band to take the test. The test is more important at that time. If you have to miss marching band or something because of a sport thing. Band concerts too, people come to our band concerts all the time in their uniforms. (Allison, Atwater HS, student focus group)

We have basketball players run in half way through then go back. I think that helps our music program a lot because it doesn't force people to have to choose one thing over another. It lets people double dip. (Austin, Atwater HS, student focus group)

He's not a pushover though. He demands a certain amount of respect. And he shows us that respect. (Adria, Atwater HS, student focus group)

Flexibility did not mean sacrificing quality or giving students excuses to be absent. It did, however, afford students the ability to attend necessary events and not feel like they were disappointing anyone. This helped the students feel comfortable with the instrumental music educator and in class.

One of the simplest acts the instrumental music educators did in supporting their students was to listen. Within the context of supportive, relaxed environments, with people they trust, the students opened up and the instrumental music educators listened.

Listen to the Students

“Kids don’t want answers, they want somebody to listen and to understand” (Mr. Brandon, Interview 2). All of the participant instrumental music educators commonly spoke to the importance of listening. Mr. Andrew starts his interactions by listening: “I usually start out by listening. I say, ‘Tell me what’s going on’ and see what they go to first. Usually the listening part is pretty easy. It just takes a couple of probing questions like, ‘I’ve noticed you’re upset’” (Mr. Andrew, Interview 2). Having a teacher willing to listen was very important for Austin:

He’s very understanding and a good listener. There was a day last year, my grandma had passed away the night before, and I came into band and told him that. He was very kind and gave me kind words. It was very nice to have someone show that they care opposed to another teacher I had later in the day who was...curmudgeon to say the least. (Austin, Atwater HS, student focus group)

Mrs. Danielle also believed listening was the most important technique for providing support: “The biggest thing is just to listen and make sure that I understand really what the issue is” (Mrs. Danielle, Interview 2). She maintained professional distance but provided a comfortable relationship where the students felt comfortable speaking to her: “Mrs. Danielle, in some aspects, is just like a friend that I’ve made in band. So I would go to her too because I could talk to her about anything because she shows support for us for so long” (Dennis, Drake HS, student focus group).

Ms. Catherine stressed she can provide her best support by listening.

I think I probably am a pretty good listener. Not that I have any skill in solving problems, but I’m certainly willing to listen. Sometimes it’s just important to listen. Depending on the situation you can direct them to people who are better trained to deal with certain issues. (Ms. Catherine, Interview 3)

Mr. Brandon, too, stressed the importance of listening. “Some of the greatest strengths we can have is just to listen. I’m not too much help other than listening” (Mr.

Brandon, Interview 1). One of the reasons he emphasized listening was due to his experiences with what students respond to: “When I see that there are problems I can’t preach to a child. You can’t assume the role of preacher. You have to assume the role of listener” (Mr. Brandon, Interview 3). In line with this, he stressed how important it was to not give specific advice. “Kids need to figure it out on their own, don’t give advice. Make them take the responsibility and not the easy way out” (Mr. Brandon, Interview 2). Ms. Catherine agreed, “I don’t think I necessarily try to give too much advice. I’m no expert” (Ms. Catherine, Interview 2).

Instead of offering advice, the instrumental music educators suggested empathizing and relating as strategies in relation to listening. Ms. Catherine suggested, “Find some Kleenex and then you say ‘hey that’s horrible. That’s got to be really tough. I can’t even imagine.’ If it’s something that you’ve had experience with then maybe you could try to tell them without giving too much” (Ms. Catherine, Interview 2). Mr.

Andrew used similar techniques:

I’ve had kids knock on the door, ‘can I come in, can I talk to you for a second?’... Sometimes it’s not so much that they want advice, they just want an adult to listen to them. I’d say half the time it’s just listening. Not even trying to make a judgment on it or telling them what to do as much as just listen to them and sympathize. (Mr. Andrew, Interview 1)

He also tries to relate to the students:

Listen for a while, try to relate some kind of experience I’ve had with that same situation. ‘Well when this happened to me. When my grandfather died, when my cat died, when my dog died, I felt like this. I remember it affected me for weeks. You’re going to feel that way for a while and that’s okay.’ Early on I tried to make people feel better. That’s not really what they’re looking for, they’re looking for someone to understand and just listen. (Mr. Andrew, Interview 2)

Mr. Brandon agreed that the first priority was to listen, but he believed this was counter-intuitive for instrumental music educators:

Listen. Listen! We're so ready as music educators to fix. A friend of mine describes us as fixers. We're all fixers. We're ready to fix problems. We fix kids, we fix music, we fix notes, we fix festivals, we fix school problems, school improvement, you name it, we fix it. We're problem solvers and we're fixers. Sometimes as music educators and as caring educators we have to stop fixing and start listening. My wife told me something marvelous not so many years ago—30 years ago. 'You know I don't want you to fix my problems, I want you to listen to my problems.' I said, 'Yes dear, I need to listen to problems and not fix them.' It's in our blood to fix. It's part of male, it's also part of music educator, band director, and who we are, I think to a certain degree. I think that's what we need to do. I think we need to listen. As a band director I'm often singing or audiating while they're playing. Some great band directors told me you've got to start being quiet when you conduct. When you teach you've got to be quiet so that you can listen. As much as I need to listen to them play, I need to listen to them being human so that I can be a better teacher. (Mr. Brandon, Interview 3)

Listening was cited as the primary technique in providing support. In addition to listening skills, another element the instrumental music educators and students valued in the classroom was humor.

Incorporate Humor in the Classroom

One common element in all four classrooms was laughter (Observations). This was part of the relaxed atmosphere and enjoyable environment that was found in these band classrooms. Humor was both presented by the teacher and appreciated when students were appropriately funny. Although humor was welcome in these classrooms, it was rarely inappropriate or mistimed. There was an unspoken rule of what humor would be allowed and when it was appropriate both on the part of the instrumental music educator and the students. Mr. Andrew felt humor was a prominent component of memorable teachers: "Humor is huge with this age group. I ask my son, 'what do you like about this teacher?' 'Oh, he's really funny!'" (Mr. Andrew, instrumental music educator focus group).

The students from Atwater HS, Branford HS, and Drake HS all valued the humorous side of their instrumental music educator. Austin felt Mr. Andrew was “not afraid to have fun while we’re doing what we need to do to get done. He’ll have his moments of ‘we need to get this done,’ and then he’ll have moments where he loves to joke” (Austin, Atwater HS, student focus group). This balance of work and play was important for Austin.

Bridget felt Mr. Brandon was silly.

He’s just a silly person. He just likes to have fun. It’s just awesome. It’s such a happy environment. Yesterday in band class we were playing a song, *Cajun Folk Songs*²². The second movement is this crazy dance song thing and he was just bouncing all over and making these little ch-ch noises everywhere. It was just fun. He makes band fun. (Bridget, Branford HS, student focus group)

The humor, in this instance, was delivered from the podium in front of the whole class.

Devon felt Mrs. Danielle’s humor helped facilitate a comfortable environment.

“She puts her classroom in a setting where you can be yourself, for sure. She does that by joking with you even from like concert band all the way to wind ensemble. That’s what makes it great” (Devon, Drake HS, student focus group). Daisy agreed, “She likes to make things fun for us. Like she tells us jokes everyday. If we’re doing something wrong she finds funny ways to say it. Like last year she told us we sounded like cats in dryers” (Daisy, Drake HS, student focus group). Instrumental music educators, as part of their music educator responsibilities, need to correct musical errors. Mrs. Danielle has found a way to do this in a light-hearted manner and by not degrading the students.

Showing humor to students is part of the bigger picture of being human.

²² *Cajun Folk Songs* by Frank Ticheli, published by Manhattan Beach Music, 1991. Movement II. Is titled “Belle.” Mr. Brandon was emulating the sand blocks.

Let Students See the Human Side of the Teacher

Students wanted to see their teachers as humans and not just cold, conveyers of knowledge and executors of rehearsals. There was, necessarily, a limit to how much personal information was divulged, but the human factor contributed to relationships being built. It was important for students to get to know their instrumental music educators as people. Mrs. Danielle felt it was important for her students to see her in a more casual state:

They get to see me at band camp where I'm very casual. We're not a competitive marching band. I'm more interested in what we can do for midnight raids than on how much we can accomplish on the field. I think they love that because they see that in August, they're a lot more tolerant when I go on tirades in October because they're not playing the right notes at the right time. They don't take it personally. I think that's healthy. I wish all teachers had a chance to do that—for the kids to see you with your hair down a little bit and have some fun and that we're humans too. (Mrs. Danielle, Interview 3)

She felt showing her students a more human side better facilitated successful rehearsals.

Her students valued the human side Mrs. Danielle showed them. This commonly took the form of Mrs. Danielle sharing her family life with her students.

In marching band she showed me and a couple of my friends pictures of her family and her children—how they play hide and seek with their daughters. Going through her iPhone just riffling through these pictures, it's fun. (David, Drake HS, student focus group)

“She really brings her home life and her work together. It works very well” (Devon, Drake HS, student focus group). “She brings kids to practice. One kid to everything. There's always one kid in her office watching a movie or playing a video game while we're practicing” (Deborah, Drake HS, student focus group).

Casey felt similarly about seeing the human side to Ms. Catherine.

You also have all the inside jokes and stuff. You get to know her so well on a personal level, both the things that happen and the music. It just builds on that

aspect that she's not just a teacher she's like...Mother Band. (Casey, Cobblestone HS, student focus group)

The instrumental music educator as surrogate parent role will be further discussed in Chapter IX.

Ms. Catherine also opened up her own personal challenges to her students:

When her dad finally died, her mom died when she was in college; that was very tough on her. Her dad died right before a marching festival. She was really hurt by that, but the way she opens up to us helps us relate to her on a much deeper basis. We don't see her as a teacher, but more of a mentor because she can connect with you, because you realize she is also a person. If you saw her in public it wouldn't be as weird, I don't think, because we view her more as a person because we get to know her a lot more. (Casey, Cobblestone HS, student focus group)

These moments in the band class created a bond between students and their instrumental music educators.

Mr. Brandon feels the human factor starts with having an open door policy. "The door's open and I think that starts some of the relationships that I have with these young people. That's where it starts" (Mr. Brandon, Interview 1).

Another element of being human, in addition to humor, is showing humility in front of the ensemble.

Have Humility and Admit Mistakes

The instrumental music educators were not perfect. They made mistakes. From my observations these errors occurred during rehearsal and were simple musical errors such as calling out a wrong measure number, or demonstrating an incorrect rhythm or musical passage. When these errors occurred the instrumental music educators (Mr. Andrew, Mr. Brandon, Ms. Catherine, Mrs. Danielle, Observations) accepted responsibility for the errors and corrected their mistakes. The students were not critical of

the error, possibly shared a joint laugh with the instrumental music educator, and moved on, ready to work. Mr. Brandon was not afraid to make mistakes; instead he felt it was important for his students to witness his error:

I'm not afraid to make mistakes and to lay things out there. So many of us in the music profession set ourselves up as the king guru...Hearing me make mistakes and seeing me react without judgment to have them learn to react without judgment. That's a huge hurdle to get over. (Mr. Brandon, Interview 2)

Rehearsals can be focused on correcting error, not necessarily meaning someone made a mistake. Mr. Brandon felt it was his job to model how to healthily respond to making an error. He does not take it personally, he simply fixes it. That was a lesson for his students. Just like Mr. Brandon and making mistakes, the facilitative instrumental music educators found another way to support students, show care, and teach SEL through modeling.

Model Healthy Functioning

Dr. Corbin, the band parent from Cobblestone, described Ms. Catherine's role in her son David's life as "mentor" (Dr. Corbin, Cobblestone HS parent interview). Part of a mentor's responsibility is to model correct behavior for their mentee. The participant instrumental music educators modeled regularly for their students. This took the form of musical modeling, conflict resolution, and problem solving.

The best thing you can do, I really try to take it to heart, is model how I solve problems in the classroom as a way for them to solve problems in their lives. So, how I deal with frustration with students, how I deal with problems that occur, and treating people with respect and that kind of stuff is a good life lesson for this as a way you can chose to do this—the right way to do this. I think we have a huge responsibility, probably more than anything else, to teach that side of things. Conflict resolution, how to work as a group, how to lead, how to follow. (Mr. Andrew, Interview 1)

Mr. Andrew also believed much of what should be taught and modeled should have been learned early in life. "Fairness, just all the stuff, *Everything I Needed to Learn, I Learned*

*in Kindergarten*²³ [sic]. Treat people fairly, modeling that everyday, and expecting that from each other and from them” (Mr. Andrew, Interview 3). With those lessons not always being learned, it was his duty to teach students those important lessons.

Ms. Catherine spoke to the possibly powerful influence teacher modeling could have:

Hopefully some people see teachers, see other adults in their lives and say, ‘Hey, I kind of like how that person functions.’ They kind of take that with them as they do things in their lives. ‘Say, it’s really cool when person A does this. They’re always upbeat, they’re always encouraging.’ (Ms. Catherine, Interview 3)

Mr. Brandon agreed, “I’m in education because I think I can give them something. If it’s a moral compass, if it’s direction, if it’s leading by example. It’s one of the reasons I’ve stayed in teaching” (Mr. Brandon, Interview 3).

Deborah saw Mrs. Danielle as a positive model: “She’s an inspiration. She inspires me to something musically and generally to be that type of person. Everything that she is, everything around her, she’s so great!” (Deborah, Drake HS, student focus group). Specific areas where the participant instrumental music educators provided positive modeling for their students were dedication, being prepared, and having a love of learning. These findings were obtained from the students; they felt their instrumental music educators were good models.

The students at Branford HS and Cobblestone HS felt Mr. Brandon and Ms. Catherine were strong models of dedication and commitment. Carmen felt Ms. Catherine’s example taught her work ethic, “She works very hard, she teaches us to work very hard” (Carmen, Cobblestone HS, student focus group). Mr. Brandon’s students also

²³ The publication Mr. Andrew referred to was: *All I Really Need to Know I Learned in Kindergarten* by Robert Fulghum (Fulghum, 2003).

felt his dedication was contagious. “He’s one of the most dedicated people I know” (Ben, Branford HS, student focus group).

He sets a great example when it comes to being committed to anything. We’re sitting here in band class and he got a phone call and it was, ‘Our water heater has essentially exploded.’ He finished out the hour, ran to his house on lunch, turned off the water, came back to class leaving a basement full of water so he could finish out class. (Blake, Branford HS, student focus group)

Mr. Andrew’s students felt similarly about him, specifically in the area of giving 100% and having a love of learning. “He always gives his 100% everyday. I know there are days when I come in and say, ‘I really don’t want to play a double reed instrument right now. Everyday he’s [snap] ready and up there and ready to go!” (Austin, Atwater HS, student focus group). In line with being prepared, Mr. Andrew sought to better himself as a musician and as an educator. This dialogue occurred at the Atwater HS student focus group:

One of my favorite things about Mr. Andrew is whenever we have a guest conductor, he’ll take notes like crazy and then the next day he’ll come back and he’s so excited. He’s always willing to learn and he’s so enthusiastic. It’s my favorite day when he comes back and he’s so enthusiastic. You can see that he loves what he’s doing so much. It’s so inspiring. He’s so enthusiastic about life and he’s so full of life. I really admire that about him. (Adria)

Just a side note on that, it’s also really cool that he wants to learn. He’s not like, ‘oh I already know everything, there’s nothing else for me to learn.’ He’s always reading and looking up how to do things. ‘I learned this from this guy.’ It’s really cool that he wants to learn. I really like that he’s willing to try new things. (Allison)

Both the instrumental music educators and students valued modeling. For modeling or any of the other suggestions in this chapter to be effective there needed to be a trusting relationship between the instrumental music educator and their students.

Develop Trust

The classrooms I observed were filled with trust. The students were able to get up and go to the restroom without asking, they were able to get out of their chairs to get a Kleenex, or valve oil, for example (Atwater HS and Branford HS observations). The instrumental music educators all trusted their students to behave in a manner most conducive for musical advancement. This trust developed mutually. The instrumental music educators learned to trust the students as the students learned to trust the instrumental educators. Both elements were necessary for this reciprocal trusting relationship to occur. As a result, students did not abuse the freedoms they were given. There were expectations and, because they trusted each other, the expectations were followed and there was very little classroom management needing to occur in any of the instrumental music educators' classes (Observations).

The theme of trust did not come up in the instrumental music educator interviews, but it was clear through the observations trust was essential for their classrooms to function as they did. The students, however, spoke frequently about the importance of trust. Students often spoke about trust as being willing to go to the instrumental music educator for support. Dennis felt he could go to Mrs. Danielle, "Mrs. Danielle in some aspects is just like a friend that I've made in band. So I would go to her because I could talk to her about it because she's shown support for us for so long" (Dennis, Drake HS, student focus group). Bridget and Brittany felt trust from Mr. Brandon: "Mr. Brandon seems so trusting. He trusts us and we can trust him" (Bridget, Branford HS, student focus group). "I think that is because he trusts us, we trust him back" (Brittany, Branford HS, student focus group). Casey trusted Ms. Catherine, "I trust, Ms. Catherine, she's

probably the only one” (Casey, Cobblestone HS, student focus group). Ashley felt she could trust Mr. Andrew due to the amount of time she has spent with him: “One trimester or at most two isn’t enough to get to know someone enough to know them and trust them. You don’t feel comfortable talking to someone you don’t know very well” (Ashley, Atwater HS, student focus group). The effect of instrumental music educators seeing students for more than one year will be addressed in the next chapter.

Trust was very important for the students to have. This trusting environment is what facilitated the ability for the instrumental music educators to support students in the manner outlined in this chapter.

Discussion

Providing support is an intricate interaction involving many decisions for the instrumental music educators. With all the suggestions offered in this chapter from the participants, it is difficult to generate a set of “rules” due to the unique nature of every individual interaction—every situation is different. One of the primary challenges beginning music teachers face is interacting with students (Conway & Garlock, 2002). While not intended to serve as a guidebook, these experiences and suggestions could serve as a resource for teachers looking for guidance in this area, novice teachers especially.

The participant instrumental music educators’ realization they are not counselors or therapists was consistent with counselor suggestions from my previous research (Edgar, 2012). They realized their limitations as to which challenges they could provide support for and which challenges they could not. The experienced school counselors in Edgar (2012) suggested teachers should be acutely aware of what they can and should not

provide support for and to utilize the expertise of school counselors. The four participant instrumental music educators did this well, articulating the importance of referring cases to trained professionals. All four settings had adequate school counseling services according to the participant instrumental music educators. With past literature suggesting collaboration was valued between teachers and counselors (Allen, et al., 2006; Gibbons, Daimbra, & Buchanan, 2010; Haynes, 2002), the participant music educators were aware of the importance of this relationship.

The critical first step to providing support to students was to make time for the individual. Time is a limited commodity for music teachers (Conway, 2008); however, with student interactions being one of the primary concerns for beginning teachers, this seems to be an area where time is warranted. With proper teacher/student relationships facilitating a decrease in classroom management issues, better socialization, and increased academic performance (Bergin & Bergin, 2009; Fraser & Walberg, 2005; Hargreaves, 1998; Noguera, 2007; Schlichte, Stroud, & Girdley, 2006), time and attention in this domain could decrease areas cited as beginning teacher difficulties.

One of the most critical criteria for providing support for students was to facilitate the proper classroom environment. The students felt their instrumental music educators created a family atmosphere and they felt at home in the band room—“a home away from home” (Adderly, Kennedy, & Betz, 2003). The band classroom has often served as a trusted environment for students (Hodges & Haack, 1996; Hoffman, 2008; Hourigan, 2009; Lamkin, 2003; Robinson, 1997a). A large part of this was the facilitation of community and the band family. This was one way the instrumental music educators instructed the SEL component of social-awareness and relationship management.

Mr. Andrew said he partly created this by “a thousand little decisions everyday.” These interactions and decisions created the micro-elements of the social emotional climate in his classroom—the personal experiences derived from relationships (Carlisle, 2008). Those were the interactions the instrumental music educators could control. They capitalized on their individual and group interactions to create a positive social emotional climate.

Valuing the individual was a crucial element in building trust and individual relationships. Nourse (2003) cited the one-on-one nature of the private music lesson as an ideal environment to foster care. While the participant instrumental music educators each encountered hundreds of students everyday, individual time and attention could create the “ideal environment for care” (p. 66) as Nourse suggests.

The instrumental music educators did not refer to what they did as ethics of care, teachers as counselor, and SEL, however, they exemplified elements of these regularly in their classes. As the students and instrumental music educators spoke about student leadership, distinct elements of SEL and social awareness became evident (Merrell & Gueldner, 2010; Pelliteri, 2006). With one of the primary goals of social awareness being “relating effectively to other people” (Merrell & Gueldner, 2010, p. 9), student leadership was an ideal avenue to work toward this. The instrumental music educators gave students the opportunity to practice interacting socially, an essential element of SEL (Merrell & Gueldner, 2010). Another benefit of student leadership was the students could practice care. They were able to switch from the role of cared-for to carer in their interactions with younger students. Again, practice is an essential element in teaching care (Noddings, 2003).

Other elements recommended in the literature exhibited by the participant instrumental music educators were listening, modeling, questioning, and empathizing (Kottler & Kottler, 2007; Noddings, 2005a). The teachers did not call it care, SEL, or counseling—it just looked and sounded like good teaching in their classrooms. The act of listening was a critical counseling skill these four teachers used effectively (Edgar, 2012; Kottler & Kottler, 2007). Kottler and Kottler (2007) also advised against offering advice, as the participant instrumental music educators did. Listening also necessitated a true dialogue, which Noddings (1988) recommended as a way to facilitate a caring environment. “True dialogue is open; that is, conclusions are not held by one or more of the parties at the outset” (Noddings, 1988, p. 223). This necessitates for each party to listen to the other. Another beneficial result of listening is to ensure the needs of the students are expressed and not inferred. This is what Mrs. Danielle was doing when she made sure she was “making sure that I understand really what the issue is” (Mrs. Danielle, Interview 2).

Modeling also was a technique to teach care (Noddings, 2005a). The instrumental music educators did this because they felt it was “the right thing to do” (Mr. Andrew, Interview 1). The literature supports these activities as they interact with their students as facilitative teachers. Of the counseling skills Kottler and Kottler (2007) suggested for teachers, the participant instrumental music educators spoke of actively implementing four: listening, questioning, modeling, and empathizing. The ones not mentioned, reframing and set goals, were inferred through student responses, but not explicitly spoken about.

Finally, with the issue of trust, the instrumental music educators trusted their students. Due to this trust, the students trusted them. This was the textbook definition of what Noddings (2005a) referred to as confirmation. They confirmed the best in their students. “An act of affirming and encouraging the best in others...attribution of the best possible motive consonant with reality” (Noddings, 2005a, p. 21). This trust was the bedrock that support and student willingness to seek support was built on.

The limited literature regarding support and music education suggested the musical activities of improvisation, ensemble playing/singing, and identifying emotions in music might be activities to facilitate support and SEL. For improvisation, the act of spontaneously creating music could be a means to meld music performance with articulation of current emotions. “In the creation of music, participants feel the tension release through the sounds and can find cathartic expression of their own emotions with the structure of the song” (Pellitteri, Stern, & Nakhutina, 1999, p. 27). For ensemble playing/singing, uniting students in common music making is a form of social awareness. Asking students to play within the constructs of a common beat can be a form of impulse control. The use of soloing also offers potential SEL implications. “For the soloist to be heard, the other students must be able to not play or to moderate their playing so that it is notably softer than the soloist. This involves a particular degree of self-control” (Pellitteri, 2006, p. 190). And as for identifying emotions in music, recognizing emotional qualities in music could be a means to increase emotional vocabulary, and articulate music qualities could be desirable. “Recognizing, identifying, and empathizing with the emotions of characters in songs and stories, recognizing and identifying moods in pieces of music, and learning to manage their own impulses as they engage in the class

as part of a group” (Dumbleton & Bennett, 2010, p. 4) are goals of having students identify emotions in music classes. These musical “hows” could offer practical curricular activities for instrumental music educators looking to offer group and individual SEL and support.

Every situation was different. These differences were influenced by different elements. In the next chapter, I present these influences both in terms of student and instrumental music educator demographics and the unique nature of the instrumental music classroom.

CHAPTER VIII

INFLUENCES ON SUPPORT

Specific elements influenced the support given by instrumental music educators to their students. Among these were the students' sex, the teacher's sex, the students' race, the age of the student—freshman through senior, and changing culture over the course of the teacher's career. For this study, the element of setting, the band classroom led by instrumental music educators, heavily influenced findings. Participants were asked about the difference between the band class and instrumental music educator and other settings and staff in the school. This music difference is presented in the themes of: the importance of continuity, familiarity with families, the effect of marching band and band camp, the creation of lifelong relationships, the importance of music making, distinction between band and non-band teachers, the element of choice inherent with band participation (an elective), and the emotional element of music.

Demographics

The data from the instrumental music educators was mixed in response to the question: Does race or sex influence how you provide support to your students? The initial response was “kids are kids” (Mr. Brandon, Interview 1). As the instrumental music educators discussed this further, certain elements emerged as influencing the support. Due to the inconsistent nature of the data regarding this topic, it was a primary

discussion point in the instrumental music educator focus group, conducted after all the individual interviews and observations.

Students' Sex

The instrumental music educators agreed the students' sex does not influence the disposition to support, but there are certain strategic elements influenced. The distinction was between wanting to support and the means to do so. "I don't think I notice a difference with gender" (Mrs. Danielle, instrumental music educator focus group). Mr. Brandon, however, acknowledged necessary differences between supporting males and females, primarily to maintain professional safety.

I know I see gender. I know I treat young people different because of gender. I think that is an awareness because I'm a male teacher. I've had far too many of our colleagues make far too stupid mistakes and say dumb things, and rightfully so, get called on it. So I have learned when to do what, what to do for so many different reasons. But, when I'm dealing with a person and a problem there is absolutely no gender, none what so ever. (Mr. Brandon, instrumental music educator focus group)

Mr. Andrew felt the students' sex influenced who sought him for support:

I think the resounding thing for me is the type of students that seek me out. The male students tend to be more forthcoming and identify more...It seems like there was more of, 'hey can I talk to you?' It's more male students than female students that did that. (Mr. Andrew, instrumental music educator focus group)

Mr. Brandon, conversely felt more females came to him: "That's funny, I always thought more female students came to me" (Mr. Brandon, instrumental music educator focus group). The two male participant instrumental music educators had two polar experiences with who approaches them more for support—males or females. The data from these two cases was not conclusive enough to draw any conclusions as to whether males seek male teachers, females seek males teachers, males seek female teachers, or females seek female teachers for support. It was reasonable to conclude, however, that certain teachers

might interact with one sex more than the other and one sex might feel more comfortable going to a male or female teacher for support.

Dennis from Drake HS felt he would be more comfortable going to a female teacher for support, specifically to Mrs. Danielle.

Maybe it's because I'm a guy, but I wouldn't normally go to a guy teacher. A lot of high school teachers, especially in math, science, and computers, all the subjects I'm taking, are usually male teachers. Personally for me, I wouldn't go to them. But Mrs. Danielle, maybe because she's a female. It might be that in addition to the relationship we've developed. I'd be more comfortable talking to her about a personal issue or something that was upsetting me. And plus, I've had experiences where she's actually come and talked to me about it, so I'd be more comfortable going to her because I know she'd be willing to listen and try to help. (Dennis, Drake HS, student focus group)

Dennis was the only student identifying the teacher's sex as a consideration when seeking support.

Mrs. Danielle spoke about the demographics of her ensembles as a possible influence on the support she gives: "The band's population is mostly male: 78 males to 48 females. Most girls join choir, most boys join the band. Boys are easier than girls, they show their emotions" (Mrs. Danielle, Interview 1). Mr. Brandon and Ms. Catherine both agreed differences exist in how males and females seek support.

Males would come to me, but they would be quick, as any male would be. 'I want to tell you a story and get out. Oh by the way, my dad got stabbed last night.' What! And they'd be out the door. The fact that they told me was all that they needed to do. The girls would come in and show me pictures of their ultrasound and expect me to gush over it. There's just a difference because they are. Girls have stories. (Mr. Brandon, instrumental music educator focus group)

Ms. Catherine agreed females are more verbose: "I don't think there's that much difference between male and female people. Maybe a little more female, but that might just be because the guys maybe are more matter of fact, in and out. Where girls have stories...long stories" (Ms. Catherine, instrumental music educator focus group).

This awareness of how students communicate helped the instrumental music educators prepare to provide support.

Mr. Brandon offered further insight in communication differences between males and females:

A long time ago I realized one of the ways to get my son to talk to me...dads don't talk to sons, is to go on a drive or to go on a walk, because we don't have to look each other in the eye. One way to get my daughter to talk to me is to go to breakfast. Sit across from me so she can look at me. Difference of the sexes, differences of moms and dads and everything else. (Mr. Brandon, Interview 1)

The differences between male and female students were clear, but there was little commonality in approaches between the instrumental music educator participants. An awareness, however, that differences exist both in how males and females elicit support and how they communicate could be beneficial for instrumental music educators. This would be a fruitful topic for future music education research.

Teacher's Sex

In addition to differences between male and female students, there were subtle differences between the male and female instrumental music educators. Limited data was collected through interviews, but observations highlighted individual unique personalities of each of the four participants. Some traits were naturally more feminine, and some more masculine. Each participant instrumental music educator exhibited care, regardless of sex.

Mrs. Danielle spoke about being a female high school instrumental music educator: "I think as a female band director, you have to have a fairly strong personality. I'm not going to go around giving off warm fuzzies. I think it takes a while, probably, for them to get to know me. I don't know, I've never been a man" (Mrs. Danielle,

instrumental music educator focus group). This suggests being female does not equate with “warm fuzzies” or nurturing. Ms. Catherine, however, believed her female students looked to her as a female role model: “I always feel that they’re [females] looking at me as the motherly type. You’re making sure they’re dressed appropriately” (Ms. Catherine, instrumental music educator focus group). The role of parenthood and surrogate parent will be discussed further in Chapter IX. The teacher’s sex appeared to have little influence beyond what was presented as who students would turn to for support based on teacher’s sex.

In addition to the students’ and instrumental music educators’ sex, the students’ race had an influence on how the instrumental music educators provided support.

Students’ Race

In a similar way to how the instrumental music educators spoke about wanting to support students and students’ sex, race had little influence in support.

Race—absolutely not, not one bit of difference...The first thing is you have to love and respect those sorts of things [racial diversity] and get beyond that. We all judge people, of course we do, but when a kid is hurting, they’re just a kid that’s hurting and it makes no difference. (Mr. Brandon, Interview 2)

Ms. Catherine acknowledged she does not have a great deal of racial diversity at Cobblestone HS, but still treats everyone the same: “Every now and then we do have a few students who are culturally diverse. That doesn’t stop me from still wanting to be supportive of them, the same way I would be of a Caucasian or whatever student” (Ms. Catherine, Interview 2). It felt as if Mr. Brandon and Ms. Catherine perceived my question as “Would race have a role in you choosing to provide support?” As opposed to, “How does race affect your support?”

While the participant instrumental music educators did not speak to supporting students differently based on race, they did cite differences in how they might involve students' families. Mrs. Danielle observed a lack of parental support for her Black students:

What I have noticed is that a lot of the African American students that I have don't have the same level of support at home. Not because their parents don't want to support them, but a lot of times it's a single parent family with a lot of kids...If race were to change it [support] in any way, sometimes I'm less likely to involve the families of minority students. It might be because they're less likely to reach out to me too. (Mrs. Danielle, Interview 2)

Mr. Andrew spoke about the difference between two minority populations he has at Atwater HS: Latino and Asian. He was the only instrumental music educator to state that race had a strong influence on how he offers support to specific students and how he interacts with parents.

I feel like I do have to change the way I react to certain students and, in some ways, their parents based on culture. One of the cultures we do have here, we have two, we have Latino and we have Asian. They're so polar different—opposite. It's not so much as the student as communicating with the student and their parents. Asian students' parents are sometimes so pushing, pushing, pushing all the time that if I heap more of that onto them I'm actually creating a worse problem. I've found a couple times I need to be the decelerator for them. 'Okay, take a deep breath, what are we trying to do here? Where do you want them to go? Let's talk this through, let's not add more stress to our life.' Sometimes with the Latino students I have to do a little bit of the opposite. I need to be more with the parents, 'Hey this is a really neat opportunity that I think your son or daughter could really benefit from. It's going to take a little bit of time on your part so you're going to need to drop them off and pick them up and do this. But I really think it's going to pay off in the long run.' Every time when I do it that way, they always support it. I think there's more mistrust in the Latino community of the system where they don't really trust the system. It's a little bit like the system's out to get them, a little bit. So I have to explain very thoroughly this is why this is a good opportunity. 'Your student is signed up for solo and ensemble. Yes, you have to go all the way to Lyton. Here are the benefits. Here's what they're going to get from this experience.' Then, 'Okay I understand, this is a really good thing. Let's do it.' Where the Asian parents are, 'Why can't my kid do seven events? Why only three, they should be able to do seven!' 'Let's do three and do them really well.' It's not that way with every student, but if we had to generalize that

would be a difference between those two. I also do sometimes talk to students differently based on what their perspective is, what they're bringing. We also have a large Romanian population. I know for those kids, they're all religious groups that come over together. So I know that's really, really important to them. So that's a very good starting point sometimes. I can say, 'you know how important your family is, right? You know how important it is to your church family when you do this? Well when you're acting like this in our band, that's doing the same thing that somebody doing this to you...' I try to find out what the most important thing in their life is. For all those kids it's their church and their family. It's a different avenue for talking to them. (Mr. Andrew, Interview 2)

The interactions and experiences of the Black families and Mrs. Danielle, and the Asian, Latino, and Romanian students with Mr. Andrew are not generalizable to the larger race or population—these were perceptions based on their particular experiences. Mr. Andrew and Mrs. Danielle believed they were able to provide better support due to their racial and ethnic knowledge of their students. They used their experiences to dictate how they could best provide support in their settings.

Mr. Brandon, similarly to how Mr. Andrew used religion with his Romanian students, utilized influential people in the community to reach students of different racial and religious backgrounds.

African American, Asian, Hispanic, Indian, a lot of very strong people that I would draw on for help. We know them 'cause I've been here a while. I know these folks. I know a number of the religious folks in town. The churches, the synagogues that I know I can call on if they need help. (Mr. Brandon, Interview 2)

Racial and religious diversity influenced how the instrumental music educators interacted with families, and provided additional resources in churches and communities. This awareness of racial, religious, and cultural diversity allowed the instrumental music educators to better support their students.

Another element influencing support was the students' grade level. The students were at different life-points depending on whether they were freshmen or seniors.

Freshmen to Senior Development

Freshmen are inherently different from seniors; they are in different places developmentally and have different levels of social and emotional competence. There were individual and demographic differences between how males, females, and individuals mature; however, the participant instrumental music educators articulated specific differences between their freshmen and seniors in general and how these differences influence the support they provide.

Freshmen (ninth graders in their first year in high school) were commonly presented as socially inept or scared.

Ninth grade, we started doing all our ninth graders together in a block because we realized they just weren't ready for high school. They weren't ready socially, they weren't ready to work together in a large group, they're not ready to work together with people of different ability levels or different social levels. So we slam 'em all together. They gotta work it out... 'You guys gotta work this out. I will not solve your problems, I will not yell at you, I will not make it work for you. I will give you the tools you need.' (Mr. Brandon, Interview 1)

Mr. Brandon believed before his freshmen could be placed in a heterogeneous setting with older students, they needed to “work it out” in a setting comprised solely of other freshmen. These students were in a concert band by themselves during the school year, but had marching band experiences with older students from the summer before their freshmen year. Atwater HS also had a freshmen only band.

Along those similar lines, Mr. Brandon went on to discuss why he believed freshmen take time to develop relationships with their teachers:

They're freshmen—their perceptions of teachers. They are not comfortable yet with the concept of a teacher as an equal. They need a teacher who is going to be a mean, sit in your seat boss, or someone who is completely out of control. They don't have that crossover yet. It'll happen soon. (Mr. Brandon, Interview 2)

Mr. Brandon varied his instructional techniques depending on the grade level of students he was working with. He was less relaxed and conversational with freshmen as opposed to his upper-classmen wind ensemble (Branford HS observations).

Isolating the freshmen was not a solution shared by all the participants. Ms. Catherine believed this crossover occurred for the freshmen when they saw the older students model healthy interactions: “When they’re freshmen and they come in and they see there are older students, they just have fun” (Ms. Catherine, Interview 1). Casey, a senior from Cobblestone, agreed older students model the potential student/teacher relationship that could develop with Ms. Catherine:

When I was a freshman, you see the seniors and you don’t know all the seniors, you don’t get all the inside jokes, or know all the stories. As it goes on by my late sophomore year, early junior year it turns to where you can talk to her [Ms. Catherine] on that equal level. You turn into that person who can talk to Ms. Catherine socially and stuff. So where on the freshmen level it can seem strange, like talking to a regular teacher, but then she turns into a more familiar face. So it’s a more familiar conversation. (Casey, Cobblestone HS student focus group)

The importance of continuity for instrumental music educators seeing their students for more than one year is presented later in this chapter. Trust was built over the course of Casey’s four years.

They have to learn to trust you. It’s different for everybody. You know that one child who may see you for the first time at band camp and will latch onto you like a mongrel dog and be there for the rest of the time. (Mr. Brandon, instrumental music educator focus group)

Sometimes trust took longer to establish, like for Casey, into his late sophomore year.

Regardless of how long it takes to develop trust, there was a period of adjustment for freshmen: “My ninth graders always seem scared” (Mrs. Danielle, instrumental music educator focus group). This fear was attributed to being put into a pre-existing culture with older students, which becomes an asset in social skill building, but at first it was

intimidating for the freshmen. For Mr. Andrew's students this was because "You have no history...yet" (Mr. Andrew, instrumental music educator focus group). "The older they are you start to develop that rapport, you trust them a little bit, you know them better, they know you better. It's sort of a natural progression" (Ms. Catherine, instrumental music educator focus group).

Another element could be the students' position in the school in relation to other students. Freshmen are the youngest members of the high school community while eighth graders, younger students compared to freshmen, are the oldest in their middle schools. "Eighth graders are the big people in their school. They're supposed to know it all. They've got to know it all. Everyone's coming to them for leadership and they recognize they don't have the answers" (Mr. Brandon, instrumental music educator focus group). Mrs. Danielle agreed, in comparison to her freshmen: "My ninth graders always seem scared. Eighth graders don't seem scared" (Mrs. Danielle, instrumental music educator focus group). This confidence, continuity, and established trust with their instrumental music educators (over sixth, seventh, and eighth grade) led to eighth graders seeking support. Ms. Catherine and Mrs. Danielle had split positions teaching both at the high school and middle school.

This is the first year I've ever taught eighth grade. I've noticed the eighth graders will come to me with kind of uncomfortable things. You know, like female problems, depression issues, things like that. My freshmen would never do that. (Mrs. Danielle, instrumental music educator focus group)

This difference between eighth graders and freshmen suggests one of the critical elements in seeking support was continuity and their social position. The eighth graders were the "big people" and freshmen are not—seniors are. Time, trust, and role in the school were influential in how the instrumental music educators viewed their students.

Students were not the only element that changed for the instrumental music educators. Over the course of their careers, they have seen their cities, schools, and culture change.

Changing School and Community Culture

The participant instrumental music educators believed the culture of their communities and school had changed over their teaching tenure. “It was very different when I started 13 years ago...it’s a whole lot more difficult to get to the musical goal” (Mrs. Danielle, instrumental music educator student focus group). Part of this difference Mrs. Danielle attributed to the change in Drake and the increase in challenges:

I think the difference I see is that in the old Drake, kids would miss concerts because they were going to Florida, and now they miss concerts because they’re suspended or their parents are drunk and can’t drive them. (Mrs. Danielle, instrumental music educator focus group)

This also took the form of an increase of students with IEPs [individual education plans] in her classes, students being exposed to less musical experiences outside of school, and a lower level of musical equipment:

The kids I’m getting now are a lot of slow learners...Nobody takes lessons anymore...They were playing fairly decent instruments...Had exposure to live music, go to concerts...Today in 8th grade band, I played a recording of Joe Alessi [principle trombonist for the New York Philharmonic] and said what instrument is this? They did not know. They didn’t know it was a trombone...The kids are really still super nice, I mean they’re band kids, but they’re very sheltered and their parents are not as involved. (Mrs. Danielle, Interview 1)

Mr. Brandon felt culture had changed, but his teaching had not:

Kids are kids. I don’t think there’s anything different in the way that I teach. I don’t think there’s anything different in the way we operate, the way we relate. Certainly their problems can be different but that’s just what they’re dealing with. (Mr. Brandon, instrumental music educator focus group)

If anything, he felt students were in more of a need for support for their challenges.

Mr. Andrew felt the change was in the culture of his community at large, especially the parents.

It's gone from a much more rural community to a much more suburban community in just 15 years. The kids, in my perspective, have changed very little. The parents have changed a lot and the community's changed a lot. That's been the interesting thing, I never used to have kids miss concerts. As long as they were at school, they were there. That's what you do, you're at school, you do your job. Now there's a whole lot more, 'oh, it's my younger sister's birthday and mom wants me to go do this.' The parents are much more flippant about a lot of things. It seems the parent change has been more noticeable than the kids'. (Mr. Andrew, instrumental music educator focus group)

Ms. Catherine also noticed a change in her parents, similar to that of Mr. Andrew. "I feel like we are in such an instant, we want it, we get it, type of society where maybe some of those values of showing up to the concerts aren't necessarily placed with such high esteem from the parents" (Ms. Catherine, instrumental music educator focus group).

The question of whether the individual school contexts influenced support arose at the instrumental music educator focus group within the context of changing culture.

Mr. Brandon and Mr. Andrew felt it did not.

I don't think it does, I really don't. I've taught at a couple different environments from a Class D high school with 30 kids that graduate from the school to a Class A²⁴ high school where there's 400, urban down in the city. Kids are kids. (Mr. Brandon, instrumental music educator focus group)

However, Mr. Andrew pointed out that all the schools in this study are relatively high functioning with high quality music programs.

Let's face it, we're all teaching in successful schools. I wonder what this would look like in schools that are truly non-functioning, looking at that teacher and that teacher's interactions. I'd be curious to see where the whole social fabric of the community has gone, if they still have a band program...there are places like that. (Mr. Andrew, instrumental music educator focus group)

²⁴ Schools in the state of Michigan are divided into classes by the state band and orchestra association—AA, A, B, C, D with AA being the largest and D being the smallest.

Observing the type of school Mr. Andrew referred to would be a worthy topic for future research. The schools and instrumental music educators selected for this study were varied (as described in Chapter V) but they are all functioning and still have strong band programs (Observations).

Dr. Corbin, the band parent from Cobblestone HS, felt, regardless of the site, youth culture at large has begun to degrade.

I think that the problem with social ineptness has become significant. It has really grown. I think students are too isolated, too young. It starts at a very young age. They do more non-interactive things that are all computerized. They think that posting something on a Facebook page is a substitute for actually talking to somebody and seeing their face, understanding how they feel and understanding how their feelings are affecting that person... The one great thing that band probably does is force them to communicate with each other. (Dr. Corbin, Cobblestone HS, band parent interview)

For Dr. Corbin, the instrumental music classroom was a solution. Mr. Brandon agreed, “I think what we offer in music can completely break that down. Communication, working together... It’s a cure that can fix the ills these kids are suffering from” (Mr. Brandon, Interview 1).

The Music Difference

The instrumental music classroom and the instrumental music educator are unique. Some of the elements presented in this section are not exclusive to music and could be found in other settings; however, the participants found these elements unique to music education in their experiences. These subject-specific elements are essential to consider when discussing how instrumental music educators facilitate support.

Continuity

By far, the most emphatic answer to the question, “What is unique about music education with regard to providing support?” was the continuity of teaching students for

more than one year. Every participant, instrumental music educator, parent, and student, spoke to how important it was that Mr. Andrew, Mr. Brandon, Ms. Catherine, and Mrs. Danielle worked with the same students for years. “We don’t have them just for a trimester, we have them for a year, two years, three years, four years, five years, six years, ten years, twenty years now that their families come through” (Mr. Brandon, Interview 1). Mr. Brandon referred to the possibility of how teaching former students’ children could prolong this interaction even further. Depending on teaching assignments, the instrumental music educators could teach the same group of students every year from middle school through high school.

It’s my favorite part of my job! I love that! You get to see them as 14-year-olds, and they’re just 14 year-olds, whacky, goofy, relatively unfocused, usually. And then watching them grow up through the next four years, and by the time they really become wonderful, not that they weren’t wonderful before, but mature adults, they leave...No one, no other class, even the sports teams, they’ll move through their sports teams with different coaches. There’s really no other class where they get that four-year continuity. So we have the opportunity to really be their anchor in school. ‘No matter what else happens, I always have band. Next year I’m going to be in band. I’ve still got that group of people—that experience, with Mr. Andrew, and that is something that is consistently going to be there’...We have a unique opportunity because we have that longer span to do it (Mr. Andrew, Interview 1)

While Mr. Andrew saw this as a “blessing,” Mr. Brandon, pointed to the responsibility this inherently included: “We take kids into our lives because I think we chose to do this...We carry this responsibility like a yoke” (Mr. Brandon, instrumental music educator focus group).

Not only is there continuity between years, but the instrumental music educators also see their students for more time, both during school and outside the bells. “I think we see some of our kids more than their parents” (Mrs. Danielle, instrumental music educator focus group). Marching band, concert band, jazz band, musical pit orchestra,

basketball pep band, solo and ensemble, and myriad other performance opportunities created a vast amount of contact time between the instrumental music educators and their students. This time and continuity builds trust and a unique relationship:

It's that we see these kids for four years. I don't have these same connections with my junior high students. So that means that a science teacher who gets a kid for a year their freshman year and maybe a semester their junior year isn't going to build that relationship at all. (Mrs. Danielle, Interview 3)

Mrs. Abbott, the band parent from Atwater HS, Allison's mother, agreed it was continuity and time facilitating the relationship Mr. Andrew has with his students: "They interact with their band director every day. They can go to him, lean on him, and get support" (Mrs. Abbott, Atwater HS, parent interview). The result was the instrumental music educators knowing their students very well: "You really know those kids. You know them inside and out, upside and down" (Ms. Catherine, Interview 2). "I know these kids well! So the parents always want to ask me, 'tell me about, not just their grades, but tell me about how they're socializing now and tell me what you notice and see about'" (Mr. Andrew, Interview 1).

This extended contact with the instrumental music educators was valuable for the students as well. Blake trusted Mr. Brandon because of the amount of time he has spent in the band: "You know him better. You've had him for four years in high school when you're a senior. Other teachers you have for, what, three months sometimes? In the first three months he knows you better than the teachers that have had you all year" (Blake, Branford HS, student focus group). Deborah felt the reason she trusted Mrs. Danielle was due to the amount of time they spent together: "Maybe it's because we're with her so much—from the start of summer through the school year to summer again. The entire year we're with her" (Deborah, Drake HS, student focus group). Derick agreed:

If you're in the music program, generally speaking, you're in it for four years. You have the same teacher for four years. So that makes her a very approachable person because she knows who you are, you know who she is. As opposed to different subjects in different areas where you have a different teacher every year most of the time, so you don't really get to build the same bond. (Derick, Drake HS, student focus group)

The students at Atwater HS spoke to both the continuity of multiple years with Mr.

Andrew and spending extended time with him:

I think it comes from with band, you're with Mr. Andrew the whole year, so you get to know each other pretty well. You find the classes where you know the teacher pretty well they start to understand you better. That's a lot of the reason he's so good at what he does. That's why I respect him... One trimester or at most two isn't enough to get to know someone enough to know them and trust them. You don't feel comfortable talking to someone you don't know very well. (Ashley, Atwater HS, student focus group)

Not only do we have him all year, but you have him for four years. Then you have him for marching band, every Monday night, and every football game. I feel I see him more than my parents during marching season. (Allison, Atwater HS, student focus group)

These students not only articulated how important continuity was, but also said they seek support from their instrumental music educator because of it.

The instrumental music educators did not carry their responsibility or “yoke” (Mr. Brandon) lightly. Mr. Andrew felt it was his responsibility to be a consistent presence in his students' lives.

That's a big part of what I see my mission as—being consistent. Especially with trimesters, they're changing classes every 12 weeks. They're all over the place. Being that thing that's always going to be there, I'm always going to be there, we'll always do it this way. It's always going to be something you can count on to be good. Everyday. I try to make my teaching very consistent, my expectations very consistent. We don't take days off and watch movie. Everyday, you know what you're going to expect. We're going to work hard; we're going to accomplish something. I think that's actually long term what they want. They want to have that security of I know what's going to happen in this class. I'm not going to get yelled at, I'm not going to be degraded. (Mr. Andrew, Interview 1)

Casey valued this consistency with Ms. Catherine: “Reliability! You can rely on the fact that Ms. Catherine and the band will always be there for you and will help you get over anything” (Casey, Cobblestone HS, student focus group).

This dedication and acceptance of responsibility was not lost on the parents. Dr. Corbin valued the amount of time Casey spent with Ms. Catherine and the band. She saw it as a means to keep him out of trouble:

You’ve got a kid, 18, all hormones, because that’s how they’re all built, right? And they have time on their hands, they always have time on their hands because the schools never work them hard enough. What would you rather them spending their time doing—listening to music and playing music or getting into social problems that they don’t really have the capacity to handle yet? Give me music any day! This was the best find ever. (Dr. Corbin, Cobblestone HS, parent interview)

The interactions spoken about so far have been curricular and involved formal face-time involving band. Non-curricular meetings were of value too for both instrumental music educators and their students. “Any kid that sees you in an environment outside of school, I think you treat them as your own children. Either as a coach, I coached for a while, or clubs, or social groups. Church, any environment outside” (Mr. Brandon, Interview 2). Austin valued seeing Mr. Andrew at events outside of school:

He’ll go out of his way to show that he supports you. I recently got my Eagle Scout Award and he came to my Eagle court of honor. I sent him an invitation, he came. Out of all the teachers that I sent invitations to, he was the only one that came. It was a really cool experience to have someone from school spirit of life, kind of mesh with my scouting spirit of life. (Austin, Atwater HS, student focus group)

As much as continuity mattered for all participants, there was a time when everyone had to let go.

Yeah we get to know the kids for a while, and it's cool. But I think one of the greatest days is graduation, sending them off. Go away now, I've got other responsibilities, other young people walking in next year. (Mr. Brandon, instrumental music educator focus group)

This continuity created relationships between the instrumental music educators and their students, but a connection was also made with their families. Family was described both as the community that was built, “the band family,” and the importance of involving the students’ biological families in the creation of the band community.

Families

The participants in this study discussed two aspects of family. The students spoke to the importance of the band family and the participant instrumental music educators spoke to the importance of getting to know the students’ families. The band family appeared to be very important to the students. Students in all four focus groups used the term “family” when describing their interactions with their peers and instrumental music director serving in the role of parent²⁵. The role of instrumental music educator as surrogate parent will be presented in Chapter IX.

Deborah felt Mrs. Danielle filled a parental role for her students: “That’s how she’s kind of a parent to us. She’s so nice about everything. Like they said about how if you’re having a bad day and stuff...how she just talks to you” (Deborah, Drake HS, student focus group). David, a freshman, already felt this parental and familial atmosphere from the band and Mrs. Danielle:

Even as a freshman you can really tell that she is interested in what your life is like—not musically. Like, I have divorced parents so if something was going to happen with them or my parents are fighting or something like that, then it would

²⁵ The instrumental music educators, due to their strong relationships with them, selected the students providing these data. The data does not represent a cross-section of the ensembles, but represents perspectives of the “hardcores” (Abril, in press).

be easier to go to Mrs. Danielle than say one of my math or science teachers. It's not the same classroom setting, I mean you are with her for four years, but even as a freshman, you can still feel that the whole entire band is a family. They all care about you and if something's wrong, they want to help. (David, Drake HS, student focus group)

The students at Branford felt similarly about Mr. Brandon and the band. Blake saw Mr. Brandon as a father figure.

Dad or father. He's so helpful to everybody. Even if a teacher wouldn't be the first person you'd consider going to, but if there was any teacher I'd go to it would definitely be Mr. Brandon. I know he can help. A lot of people call him Papa Bran. (Blake, Branford HS, student focus group)

Bill and Ben also spoke to that bond they had with Mr. Brandon: "Mr. Brandon is really close to you and you could go to him with anything. If you need anything, he'll help you. That's what family's for. They'll do anything to help you get to where you need to be" (Bill, Branford HS, student focus group). "Mr. Brandon is the second closest person to family that I have. That's just because I have a biological relations to the rest of them" (Ben, Branford HS, student focus group).

Casey felt the band family bond at Cobblestone HS and how Ms. Catherine interacts with them: "With the band she looks and sees that we need to get like a kind of family. A group that has so many people connected. We have to trust one another. We have to try to support one another. We have to be there for one another" (Casey, Cobblestone HS, student focus group).

The students at Atwater HS felt family as well: "I feel like you feel like a family in his [Mr. Andrew's] class" (Adria, Atwater HS, student focus group). Mr. Andrew succeeded in connecting individuals to create a family.

He connects us as a group. He focused on music and how the different instruments connect and how the parts connect. It makes us feel like a

family...It's like we're all creating this beautiful music together. Everyone's important. (Austin, Atwater HS, student focus group)

Mr. Andrew not only created a family, but he assumed the role of father. Austin continued to say how Mr. Andrew fills a familial void. "He's fatherly. My parents are divorced and my dad lives in Idaho. So over the years I've had to find people to be good role models and father figures for me. At Atwater High School that is Andrew" (Austin, Atwater HS, student focus group). Allison and Adria agreed: "Yeah, that definitely is with me too. My dad has a brain injury and Mr. Andrew is like my second dad. I would go to him for anything" (Allison, Atwater HS, student focus group). "I definitely agree. I have a dad and he's like, normal, and he's still my second dad" (Adria, Atwater HS, student focus group). Mr. Andrew believed family is what creates a special music performance: "They'll play it well, but they'll never have that cohesive special family kind of performance that you can only have when the kids really understand and love each other and respect each other" (Mr. Andrew, Interview 1).

The creation of a family environment was critical for the students; however, the instrumental music educators found it just as important to build relationships with the students' biological families. Ms. Catherine valued getting to know families and spoke to how this might be unique to band:

You get to know the families. Families come to band camp, they chaperone camp. Parents help out. Parents chaperone trips. They're with you where the math teacher may not have that. So you really start to develop a rapport with these people that other teachers maybe don't have. (Ms. Catherine, Interview 3)

Mr. Brandon, Breana, and Brittany spoke to the importance of the family connection at Branford HS:

He's known my family for a really long time. Actually, his wife delivered me when I was born, and my brother too. So they know our family and we go to

family camp the week after band camp in the summer. (Brittany, Branford HS, student focus group)

My mom used to go to East Branford High School when she was a kid and Mr. Branford taught there as the band director and he taught middle school when she was in middle school and ended up teaching high school when she was there. She was the drum major there, she was his favorite student, so when I came here he already knew who I was because I had known him from her staying in contact with him. It was really cool because he was so welcoming and a great guy. He means a lot to me because he was my mom's band director as well as mine. It's really cool how that works. (Breana, Branford HS, student focus group)

Breana's mother, Mrs. Barney, was the band parent participant from Branford HS.

In an e-mail conversation she articulated the important role Mr. Brandon had with her family.

Mr. Brandon means a lot to myself and to my entire family. (Including my own parents, and brother and sister, who also had Mr. Brandon as a teacher). I was fortunate enough to have only Mr. Brandon as my band teacher, from 6th grade all the way through high school. He was my favorite teacher, my mentor, and very good friend. Always professional, yet humble, and could always make his students laugh. Most importantly, he made his students LOVE music. We took pride in our musicianship, always striving to do better, and that would carry on into our other school work, and life in general. It was always my dream to have my own children be able to have a music teacher like Mr. Brandon, and when I heard that he had left East Branford to go to Branford High, I was a little disappointed, as I had hoped to have my children go there and learn from him. But as life presents changes, we soon found ourselves in Branford Public schools district, and I now currently have two daughters under Mr. Brandon's instruction. My son will be there in a couple years. Dropping my eldest off to him on the first day of band camp was a very emotional moment for me. It was like I witnessed my life come full circle. Here is my daughter, (Breana) playing my saxophone, and learning from the very teacher that made my middle and high school years so memorable. So amazing! I am blessed with wonderful children, all so talented, smart, and respectful, and I know that comes from having great people in their lives, and Mr. Brandon ranks high on that list! (Mrs. Barney, Branford HS, parent interview)

From Mr. Brandon's perspective, building relationships with the families was part of his job. Because of his length of tenure teaching, he has history with quite a few families over decades:

Last night, had an orchestra concert with the Branford Symphony. A parent came up to me, hadn't seen her in 20 years. Told me about her son, my former student, he's got a 17 year old, he's a major in the army and he's teaching... You know that's where you see the connection to your history. This mom still comes to orchestra concerts. (Mr. Brandon, Interview 1).

One family trusted and got to know Mr. Brandon so well, they made him executor of their will. "Their parents named me as the executor of their will because they said the kids would fight too much and if I was there, they would listen to me. Well that's not the only time that sort of thing has happened. I've played more weddings for my kids!" (Mr. Brandon, Interview 2).

The role of family, both band and blood, was a meaningful element to the school band experience for the participants. It created relationships, extended networks and special performances. For the participants, this was unique for band. Another unique element of band was marching band and the pre-season band camp.

Marching Band/Camp

Marching band is a quintessential part of most high school band programs. It is usually used as entertainment for football games and parades. Some marching bands compete in pageantry competitions—the four band programs represented in this study were non-competitive. Marching band traditionally requires extended time outside of the normal school day. This includes before and after school rehearsals as well as a band camp before school starts, taking the form of day-long rehearsals at the school or a trip to a camp or college campus for a weeklong intensive experience. The participants cited this marching band experience as an important element in building relationships between the students and the instrumental music educators.

Mrs. Danielle valued the extended time her students get to see her in a more casual setting at band camp. “They get to see me at band camp where I’m very casual. We’re not a competitive marching band. I’m more interested in what we can do for midnight raids²⁶ than on how much we accomplish on the field” (Mrs. Danielle, Interview 3). Her students equally valued this time: “When we go to band camp for seven days, we’re spending 24 hours together with everybody. Like, you might get sick of a person but you’ll get over it. She helps” (Darcy, Drake HS, student focus group). Deborah felt marching band helped contribute to the Drake HS band family: “In marching band where you’re with her the entire summer and the whole four years... You said family, that was really sweet! It’s true! We’re all just so close that we are a family” (Deborah, Drake HS, student focus group). Mrs. Danielle also felt she was closer with the freshmen who were in marching band: “My close freshmen were kids who had been in marching band. They had seen me in a much more casual basis. We had a chance to talk and do fun things” (Mrs. Danielle, instrumental music educator focus group).

Brittany from Branford HS felt marching band and band camp helped facilitate an easier transition into high school:

We start band in the summer. I met all these nice people and an amazing teacher before my freshman year even started. I knew that when I started school I had an adult there I could trust and go to for help if I needed it. I knew I had friends in the band program. I would not change any of my band experiences or my relationship with Mr. Brandon. (Brittany, Branford HS, student focus group)

The ability to meet an adult and peers prior to the first day of her freshman year reduced the anxiety she would have felt. This was attributed to marching band and band camp.

²⁶ This is an example of non-curricular activities taking place at band camp.

The students at Cobblestone HS agreed the extended time of band camp contributed to their relationship with Ms. Catherine: “It’s the fact that you’re around her so much, like 24-7. Like at band camp you get to know the person differently than your other teachers who you see one hour a day” (Carmen, Cobblestone HS, student focus group).

Marching band is only one curricular element of the band program, but it was articulated as playing a valuable role in building the teacher/student relationship. One result from these extended teacher/student interactions was lifelong relationships between the instrumental music educator and the students.

Lifelong Relationships

Hopefully by being in my band program they’ll take a little piece of that with them forever. I think they do. The minute they graduate I’m getting friend requests on Facebook. Five years later, I’ll get a “Like” on one of my statuses so I know they’re still listening and they’re still watching and they think about this. They think about their experiences in band. I’ll get letters saying, ‘I don’t play in band anymore but I still fondly think about the time that I had.’ (Mrs. Danielle, Interview 3)

The bond the instrumental music educators form with their students continued well past graduation. This relationship often was meaningful many years later. Students returned to see their instrumental music educators regularly due to the positive experiences they had with the band and the instrumental music educators.

Casey, a senior, knows he will want to come back and visit Ms. Catherine at Cobblestone HS after he graduates:

I know that being a senior, I’m going to want to come back. It’s one of those things. She does kind of instill in you a belonging when it comes to being in band. I’ve been here so long that when I actually go, it’s going to be awkward. (Casey, Cobblestone HS, student focus group)

Deborah was impressed by how many lifelong relationships Mrs. Danielle had made with her former students:

In marching band, we have alumni night. I have never seen, in my entire life, throughout the whole school, so many people come back just to be with marching band and Mrs. Danielle. I had never seen in my entire life so many seniors who had graduated and came back just to see her. It's amazing just to see how many people she has impacted in her entire career. I've never seen something like it. It's just amazing on alumni night. We have so many alumni come in just so they can see her. You can tell just in the way they are that Mrs. Danielle has affected them in some way. You can tell—it's really amazing! (Deborah, Drake HS, student focus group)

Mr. Brandon, partially due to the length of his tenure, has been able to experience decades of lifelong relationships. This has taken the form of parents coming up to him at orchestra concerts 20 years after their child graduated, to being asked to play in former students' weddings, and being named executors of wills. He values being able to see his students graduate, but also loves seeing them come back:

I get an e-mail, 'Hey Papa Bran, I'm going to be back in town, I've got Friday off. Do you need help filing music or anything? Can I come in, do you need help? I can come in the whole day.' Well this was a girl, she was MVP last year. She was a great kid, great kid. Lot of problems in that family, but great kid. Here she is volunteering to come back and help out. She's out at State now doing great stuff. I think that's where you see the connection. I think it's also important when families live in the community and you get their own kids to come back. Second, third generations. That's what's special about this one. They moved back to Branford public when they were looking for a house. They wanted to find something in the city they could live with. Music had a big part in that. They land where they feel comfortable. (Mr. Brandon, Interview 3)

It was that type of lifelong relationship that was meaningful for the participants.

Mr. Andrew and Mrs. Danielle agreed about how special those lifelong relationships were. "I love kids coming back! Ten years out and they come back and say what we did there, this is how it helped me later. Those kind of moments are really cool!" (Mr. Andrew, instrumental music educator focus group). "Getting invited to their

weddings! Two band geeks getting together! Band geek babies! Then they become colleagues too, I have a lot of colleagues now who used to be my students. I think that's fun" (Mrs. Danielle, instrumental music educator focus group).

Whether it was a Facebook "like," a visit, being invited to a "band geek" wedding, or a note, the instrumental music educators made such an impact that former students felt compelled to communicate years after graduation.

One of the elements only found in the music classroom was music making. Participants believed music making was powerful in building relationships and supporting students.

Music Making

One truly unique element of music education and music educators was music making. At the onset of this study, it was my hope to witness some element of music making connected to instrumental music educators serving as facilitative teachers and supporting students' challenges. The participants cited music making as an important part of building relationships and facilitating the classroom environment necessary for support.

Ms. Catherine and her students valued the power of music to distract in difficult situations. Two months before I began my observations and interviews at Cobblestone HS, there was a tragedy. A freshman athlete was doing pull-ups on a bar attached to an unstable brick wall in the locker room. The wall gave into the athlete's weight and began to fall. The rest of the football team tried to prevent the wall from falling, but were not able to and the young man was crushed. The entire school and student body were in a

state of shock and mourning. Ms. Catherine talked about how she handled this situation in her class:

I feel band is a great place because it's such an active, hands-on thing... Hopefully by being able to come in and just play music it's kind of a time to just forget about that. Just set it aside. We had a student here at school, tragic accident, he was killed here at school. It was obviously very sad... Every other class they've just been sitting and crying, and not that you can't do that, that's great, but let's just be together and enjoy music and set it aside for a moment. (Ms. Catherine, Interview 1)

The Cobblestone HS students appreciated the ability to leave their challenges at the door and make music: "When I go to band I can set aside all my problems and it's band class. I can play the whole hour and enjoy myself and set aside my problems. That's probably the only class I can really do that" (Caleb, Cobblestone HS, student focus group). Casey agreed:

I think that when she tells us to get to work [make music] it kind of switches our minds so it's harder to think about other things. We have to think entirely about music. That puts us in an entirely different mindset. It separates us and creates distance from what problems we have to just getting the music. It puts us almost in a different world where we can almost meditate through the music. (Casey, Cobblestone HS, student focus group)

Music making at Cobblestone HS served as a distraction and an escape from challenges. Ms. Catherine purposefully created an atmosphere where this was possible.

Another unique element of the music education classroom was the collaborative music making relationship between instrumental music educator (conductor) and student (performer). The conductor is an active performer with the students. Mr. Andrew cited the unique elements of music making and performance:

It's much more collaborative than almost any other class between teacher and student. That's one of the things I really like about it and it really opens up that collaborative feel and also helps, in general, these kinds of discussions [support] with kids. You build relationships much stronger. And I think there's a performing part about that too that also does. The senior class that just graduated

last year, we went through a lot of really big performances together. When they were freshmen we played at the state music conference, we played in Chicago Symphony Center the year before. It was a very intense, amazing, wonderful performance where it was in front of 15 other high school groups, in Symphony Center. They had all these really high level performances that we went through together that gave us a really different type of bonding. Something about performing with other people and being under pressure together where they have to rely on me and I have to rely on them builds that as well too. Performing beyond just rehearsing. (Mr. Andrew, Interview 3)

He further distinguishes band from athletics:

It's the collaboration between the teacher and the students which brings about a lot of these interactions. There's very few other classrooms, even athletics. The coach doesn't get in the game. The coach is out there and interacting but the coach doesn't get on the field. We're on stage with our students performing. We're doing all of it too. Then we're talking about how you build those relationships. Some of those trips with the seniors when you've gone on trips and performed at places and had big concerts, things like that. You remember those times with those kids when they graduate. That's a special connection that no other teacher can give. You take your chamber ensemble to state festival, that time together performing collaboratively in class and outside class is something very powerful for them to have. Most teachers don't get that. (Mr. Andrew, instrumental music educator focus group)

This collaborative nature of band music making resulted in relationships and an environment conducive for support.

Dennis from Drake HS also felt there was a collaborative element to band class that was unique from other classes:

Well the difference is between the way classes work. Say a normal class, math class, the teacher, they [teacher] do everything. They know it all. They're the person with knowledge and teach you everything. You just sit there taking notes, taking it in. In a band class the atmosphere is different. You have to contribute to the learning, to the process of the class that's going on. She's just there to help you, direct you. You can't just sit there and take notes in band class. You have to actually play and improve yourself, practice and play your parts. (Dennis, Drake HS, student focus group)

This was another perspective on collaboration, citing the importance for both student and teacher active participation.

Beyond performance, rehearsal, and collaboration, there was an inherent emotional connection and therapeutic quality to music, in and of itself. “Music itself is a therapy, almost, as far as these kids. A lot of them will say that at the end of the year. ‘My day could be going horrible, but just playing, the actual art of making music has made such a difference’” (Mr. Andrew, Interview 3). This could be attributed to music and emotion: “Music is an emotional art. It’s about expressing emotion and if you’re going in and just teaching the craft side of it without the art side of it, without the emotional side of it, connecting with people, you’re missing a lot of the music” (Mr. Andrew, Interview 1).

For Mr. Andrew, music was personal. One way he brought this about in his classroom was through non-performance assignments highlighting the personal and emotional side of music. He assigned his ensemble to create an artistic work (written, visual, performance) representing the students’ personal experience with a specific work. For the assignment I witnessed, the students needed to respond to Frank Tichelli’s *Angels in the Architecture*, a piece representing the dichotomies of light and dark, good and evil.

Angels in the Architecture

**- Musical Expression Imagery -
DUE THURSDAY, FEBRUARY 23**



Music is more than notes on a page. In a musical performance, the main goal is to evoke an emotional response from the audience. Mental imagery is a crucial step that musicians must take in order to effectively create unity in musical expression.

Angels in the Architecture is comprised of five main sections that can be thought of as ABABA or (light, dark, light, dark, light (with a little dark still there)). The form is basically a five part rondo. In this piece Frank Ticheli explores the unanswered question of existence. The “light” or “good” sections of the piece are presented with themes representing the human ideals of peace, hope, and love. In opposition, the turbulent fast pace music appears to represent darkness, evil, and death.

Creatively represent your personal scene or mental image that is evoked by the music. You may wish to represent just one section of the piece, or the piece as a whole. Be creative, you can respond in many different ways. Here are a few examples of how you could express your ideas:

Write, prose or poetry

Draw, paint, sculpt, collage or any other form of visual representation

Compose a song

Create a drama, dance, or pantomime

Create a video or animation

Some of the ideas represented in this piece can be quite personal. Please let me know if you do not wish to have your project displayed in the band room.

Figure 15: Atwater HS Assignment

Mr. Andrew discussed his reasoning for creating this assignment and why the music classroom might be an appropriate place for emotional discussion and support:

The music education classroom because it's creative. Music, because there's so much emotion involved in it, if stuff's going to come out, it's going to happen in music class. They connect with you as a person much differently when you're talking about solving for x, as opposed to discussing *Angels in the Architecture*, and light versus dark, and evil in the world. It generates discussion that helps you connect with your students on a different level. I think that prepares them to feel more comfortable to come talk to you as a music teacher. I think it's the nature of making art with other people. (Mr. Andrew, Interview 3)

Mr. Brandon felt the emotional connection to music, as well. "It's, as in the art, music really comes to the core of being personal. You really can't succeed in music without giving something of yourself. To do that you've got to open the door a little bit. You've got to let people in" (Mr. Brandon, Interview 3). Bridget, from Branford HS, felt this emotional connection with the music was a catalyst for the relationship she built with Mr. Brandon. "A lot of the reason it's easy to connect to your band teacher is because band is an emotional thing. You have to get into the music" (Bridget, Branford HS, student focus group). Ben agreed, "Playing music takes an emotional investment. Staying in this program takes an emotional investment. Mr. Brandon's been getting and giving emotional investments for I don't know how many years now! So he knows what he's doing" (Ben, Branford HS, student focus group). This emotional connection to the music and each other put the instrumental music educators in primed positions to serve as facilitative teachers.

Band and music making required an emotional connection both to the music and to each other. As Ben stated, staying in the program takes an emotional investment. This implies students have a choice to be in band. The elective nature of band contributed to the student attachment to their instrumental music educator, their peers, and the subject.

Nature of Choice

In all four settings band was an elective where students could choose to participate. There was not a performing arts requirement at any of the schools, per state requirements. Dr. Corbin provided insight into students choosing to be in band:

I don't think music is being necessarily stereotyped as being an academic only field. There is almost a natural barrier. When you're a math teacher you have a very restricted label, right? You are a teacher of math. I am a chemistry teacher. But when you're a band teacher, that's part social and part academic. And the choices that come with that are so important, right? You are making, these kids are choosing to commit to this. They have to take math, they have to take chemistry. And I think the guidance you can offer is that much more powerful because it is their choice. (Dr. Corbin, Cobblestone HS, parent interview)

The students at Drake HS and Branford HS also believed choice was a critical element in the connection they had with band and their instrumental music educators. Devon from Drake HS differentiated between her elective teachers and her core academic teachers:

I feel that [connection] because she's an elective teacher. There are just some elective teachers that know what's up. Where your core teachers are just kind of there...just teaching you and they don't know you. But there are some teachers who are elective teachers, like Mrs. Danielle that can hone in on other people's feelings. It's really cool. (Devon, Drake HS, student focus group)

It was hard to dissect whether this was elective versus core teachers, or her experiences with Mrs. Danielle versus other teachers. Devon attributed part of her connection to her choice to be in the Drake HS bands.

Devon differentiated between Mrs. Danielle and the other teachers she has had.

The students discussed the comparison between music and non-music teachers at length.

Music and Non-music Teachers

Students in each of the four focus groups articulated how they viewed their instrumental music educators in comparison to other teachers and school support staff, namely school counselors. The findings, both presented here and represented in earlier

quotes, suggest band students think highly of their instrumental music educator in relation to other teachers/staff. This data, while a valid perspective for these students, was taken from students who have a strong relationship with their instrumental music educator. It was not surprising to find them dedicated to their instrumental music educator. While there was no intention to insult other teachers or school counselors, some of the language the students used suggests they do not think as highly of these people as they do their instrumental music educators. Other specific examples of music versus non-instrumental music educator can be found in the “Continuity” section of this chapter.

The students at Atwater HS felt they would seek support from Mr. Andrew before they would go to their school counselor. This discussion occurred at the Atwater HS student focus group:

If I was to go to any teacher, definitely Mr. Andrew. (Abby)

I think I would go to Mr. Andrew over my counselor. I think I’m closer to him than my counselor. (Allison)

Much closer than the counselor. (Austin)

I appreciate the fact that the counselors are there, but you don’t know them. You don’t spend time with them and trust them. You don’t feel comfortable talking to someone you don’t know very well. (Ashley)

The students at Branford HS also felt a special connection with Mr. Brandon and his classes: “So far at Branford High I’ve had 25 different classes, five of which are band and those five have been the best classes I’ve had here by a long shot” (Ben, Branford HS, student focus group). Ben continued to state he would go to Mr. Brandon with his challenges: “If I had a problem the first person I’d go to would be my mother. The second person I’d go to would be Mr. Brandon. The other teachers can’t even come close to that” (Ben, Branford HS, student focus group).

The Cobblestone HS students also spoke to going to Ms. Catherine before their counselors. The following conversation occurred at the Cobblestone HS student focus group:

I feel that if we had to talk to a teacher, or if Ms. Catherine was talking to us about something personal, we'd be more comfortable than talking to a stranger or a counselor. Counselors here, I don't mean to insult them, but I'm probably going to insult them anyway. (Casey)

If it came down to it, I'd talk to Ms. Catherine over the counselors. (Cecilia)

I'd talk to Ms. Catherine before a counselor or any other teacher. I feel like I know, for the most part, what she's been through and she knows, for the most part, what I've been through so I feel like I can talk to her as a friend or as a mentor. (Calvin)

The students at Drake HS were the most vocal about not being pleased with their interactions with non-music teachers and school counselors. "I feel like when I'm in my other classes the teacher is just teaching the class, but here I feel like she's teaching you and she's helping you individually get better" (Darcy, Drake HS, student focus group). Deborah would go to Mrs. Danielle for support over her other teachers: "I don't go to my English teacher and tell them someone died. I feel I have a personal feeling and connection with Mrs. Danielle" (Deborah, Drake HS, student focus group). The following conversation occurred at the Drake HS student focus group:

I have divorced parents so if something was going to happen to them or my parents are fighting or something like that, then it would be easier to go to Mrs. Danielle then say one of my math or science teachers. It's not the same classroom setting. I mean you are with her for four years, but even as a freshman you can still feel that the whole entire band is a family. They all care about you and if something is wrong they want to help. (Daisy)

Yeah, I agree. It's definitely that bond, that's why you feel close to a teacher or Mrs. Danielle in this situation. Myself, I haven't had an actual situation where I've gone to Mrs. Danielle or she's come to me, but I know there are people who have and it's really helped them. That's important. (Darcy)

There's also a school therapist, I think (Derick)

But you don't want to get that close with the school therapist. (Deborah)

Which seems kind of backwards. (Derick)

There's some subjects, like my Spanish teacher I can always go to no matter what. Mrs. Danielle I can always go to. My counselor I can always go to. But the teachers in all my other subjects are not really approachable. (Devon)

I think that with counselors it's harder to connect because you're not seeing them everyday. You don't get into trouble when you go down to the counselor's. It's always something like, oh we're going to schedule you for next year. Not really bonding with them. I wouldn't go to them. I would definitely go to Mrs. Danielle or my Spanish teacher too. (Daisy)

Mrs. Danielle or my Spanish teacher as well. (Derick)

Well, like in health class they always say that if you have a problem go to your counselor or a trusted adult. I'm not going to sit in a little tiny room with my counselor who I see maybe three times a year for like scheduling stuff. I'm going to go to someone I know and who knows me really well. I feel Mrs. Danielle is that person that I can go to. (Darcy)

With my counselor, at least in my experience, I feel that he doesn't care most of the time. Whenever I've gone in and I've gone in on multiple occasions freshmen, sophomore, junior, this year asking about colleges and what I should do. I want to be proactive about it. Most of the time he just gives me the impression that he wants me to graduate and get out of here. Like he wants me to just get the basic requirements and I'm looking to do more than that. And then he starts talking about his son. (Derick)

There's no personal relationship with the counselor. That's not the person you go to. (Daisy)

This discourse suggests students will not seek support from someone they do not have a relationship with and trust. As was presented in this chapter, this can often occur in the band classroom and with the instrumental music educator. The students articulated they go to, or would go to, their instrumental music educators for support. This relationship could occur in another class, as the Drake HS students referenced their

Spanish teachers; however, the instrumental music educator was often the primary target for seeking support.

Discussion

Varied elements influenced the nature of relationships, trust, and support between the instrumental music educators and their students. These elements were classified as either demographic differences or the uniqueness of the music education classroom. While there was a certain opinion that “kids are kids.” These elements made the findings in this study unique to the instrumental music classroom. These perspectives are from caring teachers with the most dedicated students who have great relationships with their instrumental music educators. The data are from successful, functioning schools. It was one goal of this study to observe four settings where teachers and students were interacting in a socially and emotionally rich environment. If support for challenges was going to happen in an instrumental music classroom, it was going to happen in these four with the facilitative nature of the teachers. With the limited research available on facilitative teachers in music education, these are four schools, instrumental music educators, and students who needed to be studied first.

The element of student development through middle school and high school has been studied at length (Eccles & Roeser, 2010); in music education, however, this has received less attention. Abril (in press) classified students in one band program as either slackers, middles, or hardcore, with the “hardcores” usually comprising upperclassmen. While data from my current study supports this, with closer relationships and dedication coming from upperclassmen, the younger students were, in some cases, equally devoted to their instrumental music educator and band. The phenomenon of older students

developing into mentors and leaders in their band was logical. This could be attributed to them feeling comfortable and familiar with the instrumental music educator and the setting. Familiarity bred trust and dedication for the student participants.

The role of the teacher's and students' sex appeared to be understated in interviews. The instrumental music educators articulated great differences in who seeks support and different strategies to support males and females. The contradiction in the data between stating race and sex had little influence on support and articulating actual differences could represent a fear of appearing racist or sexist. As both the researcher and participant instrumental music educators were White, the data could have been different had I asked questions differently, come from a different perspective, or viewed the data specifically through a cultural or demographic lens. The demographic differences articulated by the participants were all visible. Non-visible differences such as sexual orientation, wealth status, or mental illness could also greatly influence how support is given. The participant instrumental music educators could have been unaware of students' needs for differentiated instruction and could have been ignorant of some of the social and emotional challenges that are unique to students of specific demographics. Increased teacher awareness to cultural diversity, and education on how support can be tailored for different demographic populations would help teachers provide support for diverse students.

For the male instrumental music educators, especially, professional safety was a priority. Mark and Madura (2010) cite unprofessionalism as a possible danger for novice teachers and students who trust them:

Music teachers influence students in many ways beyond course content, and often serve as role models for their students. Therefore, professional conduct and ethics,

as well as personal integrity, are essential for the safe and just education in the impressionable years of public schooling...due to increasing public awareness of teacher violations of ethical behavior, including sex scandals involving teachers. (p. 83)

These possible dangers required the participant instrumental music educators to guard against unprofessionalism and to be aware of student/teacher dynamics regarding gender.

Mr. Brandon's insight into going for a drive with his son and going to breakfast with his daughter regarding eye contact, barely scratched the surface of how to tailor support to the different sexes. The instrumental music educators spoke to this as much as they could, but professional development in this area could help them provide better support for their students. The same can be said for race, religion, and ethnicity. The instrumental music educators, specifically Mr. Andrew, were able to speak to supporting students or their families differently based on their backgrounds. While this study provided some data on how support can be altered based on demographics, I feel more questions than answers still exist. This warrants much more research in this area. Gender and race were raised as elements contributing to support. While not an explicit lens through which this study was conducted, plentiful literature is available and future research could be conducted with this serving as the primary focus.

Mrs. Danielle spoke to the powerful personality it takes to be a female band director in a traditionally male-dominated profession. As I looked for participants for this study, I certainly found many strong high school female band directors who did not, at first, appear caring. This gender-driven "professional attitude" element of female band directors is starting to receive more attention in the music education research field (Fitzpatrick, 2012; Furman, 2011; Furman, 2013; Sears, 2010); however, at this time there is little empirical data on why some female directors feel it necessary to portray a

powerful personality. Mrs. Danielle displayed this more than Ms. Catherine, but neither took this to the extreme. There was very little difference in how the male and female participant instrumental music educators executed their classrooms. More research is necessary to explore the culturally mandated or self-perceived gender expectations of male and female instrumental music educators.

Continuity was one of the most critical elements making music education unique among other subject areas. Noddings, in her ethics of care (2005a), cited continuity as one of the most important elements in facilitating a caring environment. She articulated continuity of purpose, people, place, and curriculum as categories where continuity was important. The participants in this study accomplished continuity of purpose by sharing the goals of creating an environment conducive for support and dedication to musical excellence. Continuity of people, place, and curriculum were accomplished by allowing students to study with the same instrumental music educator, in the same band room, learning the same subject for up to eight years. The connection between continuity and care represents one of the strongest connections between ethics of care and music education, and the conceptual framework and these findings.

Participants spoke of the theme of family frequently—both band and blood. Feeling like the band was a family, the band room was a home, and the instrumental music educator was a parent were common themes in previous literature (Adderley, Kennedy, & Berz, 2003). These are common perceptions for many students and instrumental music educators in the band setting; however, not everyone had this same positive experience. There are instances of bullying, hazing, and hierarchies not consistent with a family environment present in some bands (Abril, in press). I did not

see any evidence in the data, either interview or observation, to suggest any of these negative elements in this study's four settings. While not explicitly investigated, the intentional effort on the part of the four instrumental music educators in this study to "make better humans" could discourage negative socialization and encourage the family environment.

As stated earlier, I had hoped to find the act of music making serving as a catalyst for support. The participants were able to speak to the power of music in creating a socially and emotionally rich environment, conducive for support. Small (1997) spoke to the positive role "musicking" had on the creation of a social environment. The participants in this study corroborated this theory. Further the collaborative music making Mr. Andrew and the Atwater HS bands had were powerful to create trust and family and were consistent with the findings of Hodges and Haack (1996) and Woody and McPherson (2010). The participants were also able to speak to how music allowed them to leave their challenges "at the door," like in Ms. Catherine's classroom. The findings associated with music therapy studies (Koebel, 2001; Noh, 2009) support this ability for music making to serve as a stress reliever.

The emotional nature of music, in and of itself, was a powerful finding from this study. Previous work on music and emotion (Abeles & Chung, 1996; Bartlett, 1996; Hodges & Haack, 1996; Juslin & Sloboda, 2010) support the findings from this study that music can serve as an emotional release, can alleviate anxiety, and can have biological effects on the human body. The emotional effects music had on the participants represented the possibilities a facilitative instrumental music educator could have in utilizing music to provide support.

Carter (2011), Sewell (1985), and Wagner (1985) all articulated how music students approach their music educators for support whether they are facilitative or not. This was corroborated in the teacher as counselor literature: “Whether or not you like it, whether you prepare for the role or not, you will be sought out as a confidante by children who have nowhere else to turn” (Kottler & Kottler, 2007, p. 2). The perspectives of school counselors in my previous research also corroborates the past literature in that students will go to teachers for support (Edgar, 2012): “The teachers are the front lines with kids. If kids are going to bond with anybody, they’re going to bond with their teachers” (Edgar, 2012). The student participants²⁷ from the four participating schools all articulated how important it was to seek support from someone they bonded with and trusted. In many cases, this placed the instrumental music educator in the role of supporter before the school counselor. The instrumental music educators were facilitative teachers. This is of utmost importance for instrumental music educators because students will be approaching them for support. Students are not necessarily approaching the person best prepared to help them; they are approaching the person they are most comfortable with and trust the most. This places a responsibility on the part of the instrumental music educator to be prepared and to advise students to seek the guidance of counselors if necessary. For Mr. Andrew, this involved accompanying the student to the counselor so there was still a trusted adult present.

An initial inspiration for this study was that teachers are often not prepared to serve as facilitative teachers. In the next chapter I present how the participant

²⁷ These findings should be interpreted as spoken by students who have developed a relationship with their instrumental music educator. That was one criterion for their selection.

instrumental music educators felt they were and were not prepared to provide support to their students.

CHAPTER IX

PREPARATION TO SUPPORT

While the experienced participant instrumental music educators stated they *still* feel unprepared when providing support, there were formative elements they felt made them more prepared to be facilitative teachers. In this chapter, I present these elements the participant instrumental music educators felt contributed to their ability to support students, including: a) experience, b) care was demonstrated by influential people, c) parenthood, d) faith, e) professional development, and f) participation in this study. There were also challenges to provide support the participants articulated, including: a) time commitment, b) the quantity of student challenges, c) the lack of school policy, and d) “it’s not easy.” Finally, three of the four participating instrumental music educators (all except Mr. Brandon) had student teachers during the semester this study occurred, providing findings related to student teachers’ growth as potential facilitative teachers.

Facilitating Support

The data presented here represents the personal experiences of the participants. The experiences of the four participant instrumental music educators should not be interpreted as prescriptive facilitative teacher education. Suggestions for teacher preparation will be presented in the discussion section of this chapter in light of these findings.

Experience

The primary example participant instrumental music educators gave for what prepared them to support students with their challenges was experience, both personal and professional. Ms. Catherine felt experience teaching helped prepare her to serve as a facilitative teacher, somewhat:

Not that I'm fully prepared now, but probably more prepared now than when you're just starting out just because you have experience. You start to know, maybe a little bit, what to expect. Not that you're always prepared for everything. There's always some new scenario that surprises you. (Ms. Catherine, Interview 3)

She felt the only way to get experience and expertise interacting with students was to actively have your own classroom:

You hear them say in college, 'oh, greet the students as they're coming in and try to make that connection.' I think that's all really good, but until you start to do it, you really don't have a perspective on how that works. I think the more you interact and the more experience you have, you just kind of start to have a knack for knowing, 'Oh, they're going to post musical audition results today, people are going to be upset.' It's kind of proactive sometimes. (Ms. Catherine, Interview 3)

Ms. Catherine also felt her life experiences helped her support students, especially in regards to relating and empathizing with what the students were experiencing:

I think it's your own personal life experiences and what you've dealt with...Just simple things like relationships, boyfriend/girlfriend, breakup, interacting with people in general. We've all probably been through that time where you're friends with someone then you're not and why is that? Just interacting with people. I think part of it is people skills. (Ms. Catherine, Interview 3)

Mrs. Danielle felt it was also learning by experience. "I think it's trial by fire. Especially for me, I feel I was a very socially immature person growing up at age 22, 23, 24 when I just started getting into these situations. I definitely wasn't prepared" (Mrs. Danielle, Interview 3). That "trial by fire" allowed her to learn from her unsuccessful interactions early in her career: "I think from being in individual situations...I made a lot

of mistakes and I put that in my notebook as ‘never do that again!’” (Mrs. Danielle, Interview 3).

Mr. Brandon felt he approaches his interactions with his students differently than he did as a beginning teacher:

I think I was naïve about a lot things in education, as we all are, we’re a first year teacher. I was naïve to think that everyone could be happy, that everyone would be cheerful, and everyone would come to class skipping ropes and carrying flowers. That, of course, is not true. But I think down deep my desire to make a difference has been the same. I don’t think that has changed. I think that is part of what drives us to want to become teachers. (Mr. Brandon, Interview 3)

Mr. Brandon differentiated between the disposition to be a facilitative teacher, the reality of students, and the ability to do so. The disposition was present from the beginning but reality and expertise came with experience.

Mr. Andrew agreed experience helped him develop his ability to support students, however, he found experiences in graduate school prior to his appointment at Atwater HS were formative in preparing him to support:

If I had to put a time of when comfort happened, it would have been mostly graduate school. I think going to graduate school gave me a much different perspective. Right away, before I started my job, I saw the other side of that more. I saw those university directors doing that [supporting students] at that school, much more than I would have as an undergrad...I think that experience made a difference. I got to practice being a teacher in a very controlled environment for two years, if you can call a 160-person band controlled—it was supervised. It was like being an assistant director position instead of going right in. In fact I was assistant band director at a university, almost...It was really a unique experience...I got a lot of experience, much more than just stick time [conducting]...I got to practice this more before I came here. (Mr. Andrew, Interview 3)

Mr. Andrew’s experience suggests attending graduate school prior to teaching could aid in helping a teacher be prepared to serve as a facilitative teacher. That being said, Mr.

Andrew also mentioned there was a learning curve once he got to his school: “It’s almost like you have to do it once they’re there” (Mr. Andrew, Interview 3).

Experience was beneficial for all participants whether it occurred in their teaching position, graduate school, or in life. These experiences helped in learning what to do, as well as what not to do. One of the suggested ways participant instrumental music educators suggested to provide support was through modeling healthy behavior for their students. They also stated modeling was an effective tool for them to learn how to support students—care was modeled for them.

Care Was Demonstrated by Influential People

One of the reasons Mr. Andrew felt his graduate work prepared him to support students was through the modeling he received from his conducting mentors²⁸:

I think it was watching the way my mentors at the university level dealt with [supporting students]... Watching the way the band director did that with students was very influential for me. On many occasions, somebody would have a death in the family, someone would have something traumatic happen to them, he’d have them in his office. You could tell he was working with those people. I could see he was much more involved in their lives than just teaching them to play music, teaching them to be band directors. The same thing with the director of bands when I was in graduate school watching him work with the graduate student conductors. We had one of the conductors whose car broke down. He was going to have to drop out of school because he couldn’t afford to get to class. [The director] bought him a car. He bought him a cheap car to get to class. He said, ‘pay me back when you get a job.’ Of course he did, later, but talk about above and beyond the call of duty. I think from there my mom was a teacher and my dad was... a probation officer. So kind of very similar jobs. Watching what he did and what she did were very influential things. How did they deal with issues both with me and my sister but also with other people? (Mr. Andrew, Interview 3)

Mr. Brandon also saw modeling through his parents, both music educators. His father was also a facilitative teacher: “I really saw, I thought, a relationship with him and

²⁸ Ms. Catherine also studied at this university with the same mentors.

kids and teaching” (Mr. Brandon, Interview 1). Many of the traits Mr. Brandon exhibited in his classroom he spoke about seeing in his father as he taught:

Dad has always had, and continues to have, a unique personality. Lots of humor, lots of love, and a deep respect for kids, families, parents, colleagues. Very intense, doesn't accept failure, doesn't accept excuses. He taught in one of the poorest parts of Detroit for 40 years...I think I've stolen from him a lot of his good attributes, at least one that I emulate or think are valuable. The love, the caring, the quest for knowledge, to continue to expand what you hear. And try to be the very, very best person you can be in your environment. (Mr. Brandon, Interview 1)

Ms. Catherine felt she had a stable upbringing where care was modeled regularly:

I consider myself to be a pretty even-keeled person. I feel very fortunate to have the upbringing that I've had. And the family, that family support. Once you become aware that, 'hey, it's not like that for everybody,' then I think you just become more sensitive to it. (Ms. Catherine, Interview 1)

She also attributed her ability to interact with her students to her high school and middle school band experiences.

It was the influence of my high school band experience that gave me the desire to do this for a living. I probably didn't appreciate it at the time but probably even middle school, I learned now as a teacher that my middle school experience was pretty exceptional as well as far as the teacher we had. So I can now appreciate that better. I really think it was in high school where I enjoyed being in the band, I enjoyed playing, I enjoyed being with people, so I kind of thought I'd like to be a teacher. (Ms. Catherine, Interview 1)

Models can be taken from anytime in one's life. Ms. Catherine was able to put her middle and high school years into perspective.

Modeling was cyclical—care was modeled for the instrumental music educators, thus they cared for their students.

I really believe in the philosophy one of my mentors in college taught me. 'You're not a music educator, you're a kid educator. You're teaching students and you're not just teaching them music, you're teaching them life.' The best thing I can do, I really try to take it to heart, is model how I solve problems in the classroom as a way for them to solve problems in their lives. So how I deal with frustration with students, how I deal with problems that occur, and treating people

with respect and that kind of stuff is a good life lesson for this is a way you can choose to do this. The right way to do this. I think we have a huge responsibility, probably more than anything else to teach that side of things. Conflict resolution, how to work as a group, how to lead, how to follow. (Mr. Andrew, Interview 1)

Modeling and personal experiences have served as the primary learning tools for the participant instrumental music educators to become facilitative teachers. One of these experiences all four instrumental music educators spoke about was the role parenthood played in helping them relate to their students and their families.

Parenthood

The act of being a parent and having a family influenced how the participant instrumental music educators interacted with their students. Three out of the four participants had their own children; Ms. Catherine did not. Mr. Andrew felt being a parent transitioned his focus from himself on to others:

Being a parent has changed me quite a bit. I think it's made me much more empathetic, especially when I see kids who are not getting good parenting. You can tell, and you realize it's not their fault. How much they're going down this track. I think younger, before I had kids, well it's the students' own choice—a lot of cases it's not. They're not being taught, they're not being shown. It's changed not just teaching, when you have kids it changes your whole life. Your whole perspective shifts. I think the other part of it that shifted was a focus on myself that completely flipped around. When you're a parent the focus is so not on yourself anymore. It already happens when you have a spouse, your focus is not on another person more. Then when you bring more people in the next thing you know... I can't remember the last time we've had time to ourselves. I think it [having kids] made me approach my job more that way too where I'm really trying hard to focus on the students and not what I'm going to do. So I'm thinking in rehearsal I'm going to get this, this, and this done and I want them to get this and experience this. We're going to work on whatever this part of this focus is for today. More student focused and less me focused. It's a direct relation to having kids. (Mr. Andrew, Interview 2)

Further, Mr. Andrew saw how teachers affected his biological children's lives and wanted to provide that for his students:

I think it's made me more focused on making sure every individual kid...I try really hard to get them all what they need. It's given me a lot more patience...I see my kids [biological] learning and making mistakes and growing and how much a little thing that happens in school can really, really affect them...I at least try to compliment 10 kids a day if possible. Because I saw what it did for them [biological children] when they come home and watch how positive they felt. 'Hey Mr. So-and-so said this to me today.' It's like, cool. Thank you to Mr. whoever that is because it was a bright spot in their day. (Mr. Andrew, Interview 3)

I've watched my son just thrive under a coach he has now in baseball. He would do anything for this man, I mean anything. He played football at Michigan and he's now his baseball coach. He's such a positive influence on his life. On baseball mornings he pops out of bed, I'm ready to go, get dressed, and out the door. He's such a mentor for him. If I can be that for somebody else's kid, that 'what' is really important to me. It's really cemented it for me now, knowing how much an impact it's had on my kids. If I'm doing that for someone else, that's the mission really of what I'm trying to do. We're going to hopefully have some fun music along the way. (Mr. Andrew, Interview 1)

Mr. Andrew was able to see his son have a positive model in his baseball coach and was able to realize he had that same potential with his students.

Mrs. Danielle felt her role as parent helped her empathize with students and other responsibilities. This was especially important when she needed to be flexible. She tried to treat each of her students as if they were her own: "Just being aware of everything and trying to step out and treat it like I would treat my own children" (Mrs. Danielle, Interview 2).

When I'm not seeing eye-to-eye with either a student or a parent, a lot of times I think about how I'd feel as a parent if my kids' teacher was saying something or if there is an issue. I think I'm more flexible with family commitments now I realize how precious family time is. (Mrs. Danielle, Interview 2)

Having a family helped her change her view of her students from musician to human child:

I think the way I talk to the kids in class too. I see them more as kids than I do musicians. Yes, they're musicians, but I think I see them as kids first. Where as

before I had kids I saw them as musicians first. The ultimate goal was to make them play really well. (Mrs. Danielle, Interview 2)

Mr. Brandon had the unique experience of teaching his children. The story of how Mr. Brandon changed his teaching style after his son called him “Dad” in class was especially telling of how parenthood influenced his teaching. He felt being a parent improved his teaching, but was not a necessary criterion for being a good teacher: “It has made me, I think, a better teacher, but I don’t think it’s a requirement for someone to be a good teacher. I think being a good teacher comes from respect and love and a desire to see someone else excel” (Mr. Brandon, Interview 2).

Surrogate parent. Although Ms. Catherine does not have biological children of her own, she and the other instrumental music educators felt a parental responsibility with their students.

I’m not a parent myself but I kind of feel that I’m kind of a surrogate parent of sorts. Just because you are concerned with their well-being...If a student says, ‘ah man, I forgot my lunch.’ ‘Hey, I’ve got a little cash that kids pay for reeds, do you want some money? You can pay me back, or you don’t even have to pay me back. We certainly don’t want you to go hungry.’ So you’re concerned about parental-type things...It’s kinds of like you’re helping them with stuff that a parent might help them with. (Ms. Catherine, Interview 2)

This also took the form of being a tough, loving parent:

Sometimes you have to be the firm parent. ‘Hey, I hear you’re not doing well in your other classes.’ A prime example: there’s a senior who, I’m thinking he’s well on his way, and I know he’s excited about possibly playing his instrument in college in marching band—think that’s probably not going to be a problem, I’ll help him with the audition. But I hear at conference time that he’s not passing, you know, or doing well in other classes. Like, DUDE!/? So you have a conversation with him, ‘What’s going on? You can do this. You just need to focus. What can I do?’...I’m happy to give you a swift kick in the pants just like mom and dad might do. (Ms. Catherine, Interview 2)

Mr. Andrew agreed when you are an instrumental music educator, especially when you are a facilitative teacher, you become a surrogate parent:

Suddenly you're a parent to all these kids for a little while everyday. Suddenly it's not about you. That's the hardest thing to understand and some people never deal with that and I think they fail. They don't last very long. If it's about you, you're going to be miserable. (Mr. Andrew, Interview 3)

For Mrs. Danielle, she was Shantie's mother in the absence of her biological mother (See Mrs. Danielle's introduction in Chapter V):

I think we see some of our kids more than their parents. Like this young lady that's skipping all my classes and failing classes she shouldn't be. I took her and said, 'I know you don't see your mom, but I'm your momma now.' She just kind of laughed, but she seemed relieved. (Mrs. Danielle, instrumental music educator focus group)

The students at all four settings felt their instrumental music educators were parental. "She's kind of like a parent to us" (Deborah, Drake HS, student focus group). "Mr. Brandon's like a dad, or father...a lot of people call him Papa Bran" (Brittany, Branford HS, student focus group). "I've had to find people to be...father figures for me. At Atwater HS, that is Andrew" (Austin, Atwater HS, student focus group).

By blood or by band, being a parent influenced the participant instrumental music educators. It influenced their teaching and how they supported and interacted with their students. They saw their students as their extended families.

Another element the participant instrumental music educators attributed to their ability to support students was their faith.

Faith

While not a consistent finding among all participant instrumental music educators, Mr. Andrew and Mr. Brandon felt their religious faith helped facilitate their ability to provide support. All four of the settings in this study were public schools with no religious affiliation.

Mr. Brandon did not impose religious beliefs, however, he did not worry about students knowing about his faith:

Quite a while ago I stopped worrying about inviting them to church. I'm sorry, I go to my church because there's great music. And faith and friendship and caring, so I invite every one of the kids here to come play in my Christmas Eve band. If you want to come, come on ahead. I say, it's religious because it's Christmas Eve, but that's the end of it. If you're Hebrew²⁹ come on out, if you're whatever, if you don't believe, come on out, I don't care, it's music. So the door's open and I think that starts some of the relationships that I have with these young people. That's where it starts. (Mr. Brandon, Interview 1)

Mr. Brandon attributed this faith to being the type of person who would want to provide support: "It's also a certain bit of a challenge to try to be as good a person as we think we are. I think some of what drives me is my faith and what I believe" (Mr. Brandon, Interview 3).

Mr. Andrew also believed his faith was formative: "I think through my faith—through church. That part has taught me very well how to deal with things and how to treat people a certain way and a philosophy of why to do that" (Mr. Andrew, Interview 3). Some of Mr. Andrew's students at Atwater were aware of his faith and appreciated his openness in this matter:

He goes to my church. He's in church orchestra and it's cool because I get to play right next to him. I feel like it's a different musical experience. But I also get to see him and his faith, which is really something that he lives out. It's very important to me so it's very cool. (Adria, Atwater HS, student focus group)

Austin also valued the faithfulness of Mr. Andrew:

You can talk to him even about faith and stuff like that...I go to an early morning church class and we're studying the Old Testament this year. I was able to just kind of talk to him about the Old Testament stuff. We were able to share a few jokes about the children of Israel. (Austin, Atwater HS, student focus group)

²⁹ Mr. Brandon was referring to students of the Jewish faith.

While none of the participants used religion or faith directly when supporting students, they did draw on their faith for personal guidance on how to provide support. It served as the moral compass for their decisions. For some students this was a valuable element in the teacher/student relationship. It is important to note the presence of faith never felt forced or inappropriate in any of my interviews and observations.

The formative experiences discussed thus far represented personal opportunities for the instrumental music educators to prepare to support students. The topic of professional development in schools was also mentioned as an experience that could prepare them to provide support.

Professional Development

In terms of school-provided professional development, as related to being prepared to support students, the participant instrumental music educators largely stated there was little support (this aspect of professional development will be presented later in this chapter under school policy). Mr. Andrew and Ms. Catherine, however, believed it would be beneficial. “I think it would probably be helpful to have a few more resources available. I often say, ‘man I should have taken a psychology class because you would know what is causing all of this and what makes the mind tick” (Ms. Catherine, Interview 3). She did not have the opportunity to take this class, so she felt it could be beneficial as professional development. She felt the only time the school speaks of social and emotional challenges was when there was a crisis:

The only time they begin to do any sort of, I wouldn't say they even give you much help here, but whenever there's a crisis situation at school. That seems to be the only time where... 'okay, everybody we must meet together, you must read this statement, and if you need help, you can come here.' That's not even good training, I suppose. (Ms. Catherine, Interview 3)

Mr. Andrew was the only participant instrumental music educator who spoke positively about their school regarding professional development and supporting students' challenges. He felt Atwater HS did an adequate job of being helpful:

Speakers come out on professional development for Atwater schools that I've found extremely helpful...Professional development tends to be so much on assessment and how all need to do X. That's all nuts and bolts. Sometimes I think the best ones are the ones that were more about creating environment. (Mr. Andrew, Interview 3)

Mr. Brandon was skeptical of professional development in this area due to how it would be perceived by teachers who are philosophically not facilitative in nature:

That would really be a challenge to find something like that...there's a good core group of teachers that claim they don't need to know any of this. There would be a fair amount of negativity. A fair amount of resistance to doing some interpersonal work or discovery. I think it might be good to offer something and do a one-shot-wonder...There's a lot of people who feel we don't have any business in their lives. (Mr. Brandon, Interview 3)

This limited data on professional development suggests it could be valuable to prepare teachers to provide support; however, it could be difficult to convince collective faculties this is a worthwhile topic. The difference lies in teaching people to be facilitative teachers and helping them see the necessity to become facilitative teachers. Further elements of professional development will be presented in the discussion section of this chapter.

All of the four participant instrumental music educators were caring and facilitative to begin with. The act of participating in this study had the potential to influence the participant instrumental music educators. Through the course of participation in this study, all four experienced heightened awareness.

Participation in This Study

The act of participating in qualitative research can be a learning experience in itself (Patton, 2002). One of the criteria of ethical research, as articulated by the

Institutional Review Board (IRB), is to maximize possible benefits (Birk & Shindledecker, in press). The four participant instrumental music educators all spoke, in both the individual interviews and the focus group, to the role participating in this study had on how they provide support, are facilitative teachers, and the importance to do so.

As has been discussed throughout these findings, Mrs. Danielle experienced the greatest transformation over the course of this study: “When you first started this study I didn’t feel like I really dealt with that many personal issues and now I’m more attuned to the ones I am dealing with and am realizing I deal with more than I thought” (Mrs. Danielle, Interview 3). Further:

I’m glad you did this study. I really didn’t think I had much to offer, but I think I got a lot out of the self-reflection by having you come out here and ask these questions. Hopefully it will make me think more when I am interacting with these kids. When you first wanted to study me, honestly my first reaction was I’m so busy I don’t form relationships with the kids. They come in to ask me questions and I’m typing, kind of half listening. I honestly feel like I’m kind of standoffish to them. I realized that I’m not as standoffish as I thought because there are a lot of kids I feel I have positive relationships with. That’s probably a good thing especially in these times. (Mrs. Danielle, Interview 3)

Mrs. Danielle’s transformation continued months after the study ended. In early April, two months after our last interaction involving the study, Mrs. Danielle sent me a Facebook message after students in her school were involved in a double murder-suicide.

Scott—I thought of your research study: Students at my school were involved in a double murder-suicide. Not a pleasant way to end the last day before spring break. Drake alum was the attacker/suicide, Samuelson [another HS in the district] students were the victims. My band kids that were friends with Brad are feeling very sad and conflicted right now. (Mrs. Danielle, Facebook message to me)

Mrs. Danielle was attuned to her students’ challenges and now saw it as her role to support them.

Mr. Brandon also felt participation made him reflect on his role in students' lives: "You're making me think about what we do. I don't know if I think a lot about this stuff, I think it just happens. It always has just happens" (Mr. Brandon, Interview 1).

In the instrumental focus group the influence of this study came up. "I think my awareness is that much more heightened" (Ms. Catherine, Instrumental music educator focus group). The common themes of heightened awareness or initiating "thinking about our influence" (Mr. Brandon) were unexpected benefits the participant instrumental music educators gained from participation in the study.

On a personal note, I was humbled that the study had this effect. Mr. Andrew was complimentary of this study and stated implications for administrators and policy-makers:

I just want to applaud you for doing this study. I think it's a fantastic concept. It's something that especially right now needs to be out there more because nobody looks at this part legislatively. People who are making all the decisions about education don't have a clue about this part of education. It's all about delivery... So I think the more of this type of thinking that's out there and research that's put out there, the better. We've swung so far this way. (Mr. Andrew, Interview 3)

Even with the positive formative elements presented thus far in this chapter, the participant instrumental music educators still felt "nothing could prepare me." In the next section, I present elements still presenting challenges to the instrumental music educators regarding providing support to students.

"Nothing Could Prepare Me"³⁰

Mr. Andrew felt there was little that could have prepared him to support students prior to experiencing it in his own classroom: "Nothing could prepare me, I had to learn

³⁰ Mr. Andrew, Interview 1

on site” (Mr. Andrew, Interview 1). The participant instrumental music educators felt the necessary time commitment, the quantity of challenges, the lack of school policy, and that “it’s not easy,” were challenges to providing support.

Time Commitment and Quantity of Challenges

As has been presented earlier, time is a precious commodity for instrumental music educators, and Mrs. Danielle, especially, felt she may not have time to support students in this capacity. “It’s time-consuming dealing with kids’ personal lives. I don’t know how band directors have time to get involved in personal lives” (Mrs. Danielle, Interview 1). Mr. Andrew was surprised by how large of a component this was of his job:

What surprised me was how much of it there was. I think, to be honest, I probably started out being over-zealous with that. Like, I thought I could take on more than I actually could. I wanted to be too helpful. I got my nose into things I shouldn’t have gotten it in. I had to back off a little bit. There was never a moment of “Oh I need to do more of this.” It was actually more of the opposite. I was getting too involved in things that I had to make sure I forwarded along. (Mr. Andrew, Interview 3)

Mr. Andrew had to learn on the job what challenges he could support, as there were more than he expected.

I was anticipating a little bit of people coming, I didn’t realize how much they would seek me out and need that relationship. That really surprised me, that side of the job is something I felt very unprepared for and kind of had to figure out as I was going. (Mr. Andrew, Interview 1)

He did not discuss time commitment as a hindrance to providing support. He, however, teaches in the same school the entire day, as does Mr. Brandon.

One potential support could be professional development and policy guidelines provided by the school regarding supporting students’ challenges. The participants felt there was very little school support.

Lack of School Policy

Beyond mandatory reporting of challenges beyond the participant instrumental music educators' ability to support, there was very little knowledge of school policy regarding supporting students. "I have no idea. What I do know is that if I suspect abuse, I'm a mandatory reporter. If I suspect suicide, I need to get them to a psychologist right away...I haven't read a handbook in a good decade. So I don't know" (Mrs. Danielle, Interview 1). This perspective highlights the possibility that policy does exist and Mrs. Danielle is unaware of it. Ms. Catherine had a similar response: "That's a really good question. I should probably find that out. Gosh, I really don't know. Obviously there's mandatory reporting" (Ms. Catherine, Interview 1). Similarly, Mr. Brandon was aware of mandatory reporting, but that was it: "There might be something in the handbook, you can get that online [sarcastically]. Things we can/can't do, things we can or can't talk about, required to talk about" (Mr. Brandon, Interview 1).

Mr. Andrew was the only participant instrumental music educator who felt guided by his school with regards to supporting students.

There are support mechanisms set up where I if I find myself in a situation where suddenly a student is unloading something beyond what I can deal with there's a very clear expectation of where to go next. To the counselor, we have a psychologist here in the school...There's no question what to do, no question about what you should handle and what you shouldn't handle. Other than that, there really isn't any directive or expectation on their side. (Mr. Andrew, Interview 1)

The support Mr. Andrew spoke about was in line with severe challenges and mandatory reporting. There was little support for any of the four instrumental music educators for the day-to-day support students need.

With the lack of support and the propensity of challenges, it felt like more support could be beneficial. Supporting students with challenges is tough—“it’s not easy” (Ms. Catherine, Interview 2).

“It’s Not Easy”³¹

While all four participant instrumental music educators spoke to difficulties regarding supporting students with their challenges, only Ms. Catherine articulated how difficult it really was. “It would definitely be easier to just put the blinders on and ‘I don’t know what’s going on.’ You just have to deal with whatever they have” (Ms. Catherine, Interview 1). The “every situation is different” element led her to believe there will always be “what do I do moments” (Ms. Catherine, Interview 2). This is what led participants to believe “nothing could prepare me.”

Student Teachers

The participant instrumental music educators struggled to answer the question regarding how to prepare future music educators to be facilitative teachers. They were able to suggest the student teaching capstone experience would be an appropriate time to implement instruction in this area. Three of the four participants (all but Mr. Brandon) had student teachers during the course of this study. The importance of having regular P-12 students to practice support was an important element:

It’s almost like you have to do it once they’re there. I think something through the student teaching experience would be effective, because they’re there. My student teacher is dealing with this stuff now. As you go through the process of student teaching, you start to realize how much those kids attach. ‘Hey, we have a song for you!’ They really like him. How do you respond, how do you deal with that? A lot of time by the end of the 12 weeks they’re doing the same kind of thing with student teachers that they’re doing with me—asking for help and suggestions. Sometimes even more because they’re closer to their age. So student teaching

³¹ Ms. Catherine, Interview 2

time and inservice teaching post-college would be a good time for instruction. (Mr. Andrew, Interview 3)

His student teacher was being called upon to provide support. He felt student teaching was the start of learning who you are as a teacher: “I’ve been watching student teachers going through this a lot. A lot of it is just finding your own personality and not trying to be someone you’re not. Teach the students who you are” (Mr. Andrew, Instrumental music educator focus group).

Ms. Catherine agreed: “You have to find your own niche, your own way to do things. It just takes time to develop that rapport with students” (Ms. Catherine, Instrumental music educator focus group). Mrs. Danielle spoke to how her current student teacher tried to develop rapport:

My student teacher this semester is very quiet, very meek. So she is making a huge effort to get to know the kids personally. She brought them cookies on Valentine’s Day. She talks to them a lot and gives them compliments so that maybe they’ll have a modicum of empathy when she’s up there [conducting]. Her conducting personality is polar opposite of mine. She has to make those personal connections to get the kids’ attention. (Mrs. Danielle, Instrumental music educator focus group)

The difficulty of providing support and multiple experiences to prepare teachers to provide support have been presented, but because everyone’s teaching personality is different and no two challenges are the same it is difficult to prepare to provide support. Further research on preparing teachers to teach SEL and care will be presented in the discussion section of this chapter.

Discussion

Experience was touted as the best “teacher” with regards to being prepared to support students by the participant instrumental music educators. Although the study did not examine professional development geared towards preparing facilitative teachers,

research suggests there are activities, both in preservice and inservice teacher education, that could help prepare teachers to provide support, teach SEL, and foster care.

The concordance between SEL programs and many teacher preparation standards is clear, but training in preventative techniques has not found its way into most schools of education or district inservice programs. (Greenberg, et al., 2003, p. 472)

While the findings presented in this chapter do not specifically represent the importance of professional development and teacher education, there is literature that provides suggestions on learning how to teach SEL and care. Therefore, the discussion section of this chapter will focus on these strategies and less on the specific data from the participants. This discussion section will be divided into preservice education and inservice professional development for both support and SEL, and preservice and inservice education for care.

SEL

Preservice education for support and SEL. Instruction on how to implement SEL is typically not included in the undergraduate teacher education curriculum (Elias, et al., 1997; Fleming & Bay, 2004). This, however, contradicts the teacher preparation standards created by the American Association of Colleges for Teacher Education (AACTE) and the National Council for Accreditation of Teacher Education (NCATE): “AACTE is working on a program we call the moral and ethical dimensions of teacher education” (Imig, 2001). While this program has not been realized, many states have implemented SEL language into their teacher preparation standards. Just as in policy, Illinois leads the country as policymakers have developed standards prominently

including SEL. Of the 11 core teaching standards³² in the state of Illinois, ten include SEL competencies; nine standards include multiple SEL competencies (Fleming & Bay, 2004).

It is not reasonable to suggest additional undergraduate teacher education coursework in SEL as a solution. The over-burdened curriculum has little room for additional courses. In addition to this, without the context and experience of working with students who have challenges, as cited by Mr. Andrew, instruction in SEL may not be as beneficial as it could be in new teacher induction work or inservice professional development settings. This being said, undergraduate teacher education programs could work to integrate discussion of SEL into existing coursework and instill the disposition or patterns of behavior based in beliefs, that SEL and supporting students with challenges are important elements of teaching.

Proponents of social and emotional learning should work with teacher educators to integrate SEL into university teacher education curricula in ways that reinforce and further ensure teacher candidates' ability to meet professional teaching standards, while providing them with the instructional instruments to create SEL-rich classroom environments. (Fleming & Bay, 2004, p. 104)

Encouraging reflection on their own SEL and having professors model support, as Mr. Andrew's mentors did for him, could be a way of familiarizing preservice teachers with SEL and support without explicitly taking instructional time to teach it. There are natural connections between SEL and popular teacher education topics such as adolescent

³² The eleven Illinois Professional Teaching Standards are for teachers to be competent in: a) content knowledge; b) human development and learning; c) diversity; d) planning for instruction; e) providing a conducive learning environment; f) instructional delivery; g) communication; h) assessment; i) collaborative relationships; j) reflection and personal growth; and k) professional conduct (Illinois State Board of Education, 1999).

development, educational psychology, and classroom management. These connections should be made explicit to preservice teachers.

It is difficult for preservice teachers to realize the importance of providing support prior to having their own teaching context, as Mr. Andrew said. “SEL content should be addressed within the reality of the school context in which teacher candidates are working” (Fleming & Bay, 2004, p. 105). Due to this, the proper time in the curriculum for SEL instruction could be methods classes, student teaching, or student teaching seminar. The participant instrumental music educators agreed this would be a good time to introduce such topics. Including SEL-rich classroom environments as a consideration for choosing student teaching, cooperating teachers could be a way to provide preservice teachers with SEL instruction. I acknowledge, there may be a lack of classrooms fitting these formal criteria; however, good, caring teachers do informally exemplify support and SEL education components consistently and would meet the criteria for putting student teachers in SEL-rich environments. The participants in this study are prime examples. Their student teachers were placed in such environments.

Although it is much more prevalent to see SEL instruction in inservice induction and professional development, the importance of incorporating some level of SEL instruction into preservice teacher education should not be ignored. A basic knowledge of providing support and SEL could help students scaffold professional development instruction once they enter their educational setting. Forty-nine states include specific language in their standards referencing SEL components (Fleming & Bay, 2004); preservice teachers should have an awareness of this language and its importance.

Inservice professional development for support and SEL. Inservice

professional development is the most common location for SEL teacher instruction (Elias, et al., 1997; Fleming & Bay, 2004; Merrell & Gueldner, 2010). Elements present for successful professional development should be consistent with those in the quality professional development literature (Garet, et al., 2001). These elements include professional development that is: a) sustained; b) provides opportunities for practice implementation; and c) has resources in place for continued support (Elias, et al., 1997; Fleming & Bay, 2004; Merrell & Gueldner, 2010).

Professional development must involve ongoing, practical opportunities for teachers to learn sophisticated strategies for infusing SEL in daily instruction, contrary to typical professional development offerings, which often involve no more than 'hit and run' workshops. (Fleming & Bay, 2004, p. 106)

A suggested procedure for support and SEL professional development involves: a) identifying teacher needs, b) conducting hands-on workshops, and c) teachers and staff meeting for a follow-up session to review material and design an action plan for implementation (Quesenberry & Doubet, 2006). Additionally, each teacher needs to develop his or her own personal action plan to identify both professional development goals and proper support to facilitate these goals.

An essential primary step to receiving or implementing proper professional development in any area, is identifying areas targeted for improvement (Quesenberry & Doubet, 2006). There is an assessment tool, the Inventory of Practices for Promoting Social Emotional Competencies (CSEFEL, 2006) that can help identify what specific skills teachers need to learn or improve related to SEL. This was the tool the observation protocol for this study was based on. It includes both a form for teacher self-assessment and one for an observer to rate the teacher. Twenty-eight elements were divided into four

categories: a) building positive relationships; b) creating supportive environments; c) social emotional teaching strategies; and d) individualized intensive interventions (CSEFEL, 2006). The data gathered from this instrument could inform professional development designers and providers as to the needs of the school.

Professional development in support and SEL instruction is critical due to the lack of attention to SEL in preservice teacher education and the number of students with challenges in schools. “Teachers are the critical element in creating learning environments in which children’s understandings and skills in [SEL] are advanced” (Fleming & Bay, 2004).

Preservice and Inservice Education for Care

Preservice teachers need to be competent carers prior to teaching care in their classrooms (Noddings, 2002; 2003). A caring disposition could be among entrance criteria to teacher education programs. Teacher educators need to begin as models of caring in their classrooms. Noddings suggests broadening teacher knowledge beyond the highly specialized model that exists now (2003). This will enable teachers to instruct based on themes of care and less within narrow curricular areas. Discussion of feelings, sensitivity, and compassion will help prepare teachers to teach care. Broadening the scope of teacher education to include care would not necessarily add courses to an already overburdened degree. Instead, refocusing goals to include care could decrease the necessity for courses in diversity and classroom management. This material would be covered in an integrated care class, thus decreasing courses. Focusing on Noddings’ four strategies for teaching care (model, practice, dialogue, and confirmation) would be a

framework to not only prepare teachers to teach care, but also increase the caring capacity of the teachers themselves.

As part of learning to care and to be cared for, preservice and inservice music educators need to have the disposition to be facilitative teachers. Mr. Brandon mentioned there are teachers who believe it is not their job to interact in the lives of students. Dispositions, defined as “an attributed characteristic of a teacher, one that summarizes the trend of a teacher’s actions in particular contexts” (Katz & Raths, 1986, p. 301), represent the personal beliefs guiding one’s actions. The knowledge and skill to be a facilitative teacher is not enough, teachers have to believe it is an important element of their job. Music educators have a multitude of dispositions necessary to succeed in their job, including a belief that every child should learn music, varied genres of music should be taught, and musical concepts beyond performance should be presented (Doerksen, Parkes, & Ritcher, 2011). Preservice and inservice instrumental music educators can be exposed and encouraged to incorporate these dispositions into their educational philosophy. The two most formative elements of instrumental music educators’ dispositions are their own experiences as students and teachers, and their teacher education, both preservice and inservice (Raths & Parkes, 2011). Including facilitative teacher elements (including care, counseling, and social and emotional health) in both preservice and inservice teacher education could help teachers believe and act on its importance—to accept the disposition to be a facilitative teacher. Mr. Andrew agreed: “I think more than anything else it’s a philosophy and a mindset based on what you’re trying to accomplish” (Mr. Andrew, Interview 1).

In the next chapter, “The Outcomes from Providing Support,” I present how providing and receiving support influenced the instrumental music educators and their students.

CHAPTER X

THE OUTCOMES FROM PROVIDING SUPPORT

The instrumental music educators and students both perceived outcomes from providing and receiving support. After a discussion of the importance of the students' voices, the cared-fors, positive outcomes will be presented in the categories of: a) sense of belonging; b) bonding with the teacher; c) "I love band"; d) the eight words the student focus group participants used to describe their instrumental music educators; e) "it makes the other stuff work better"; and f) increased social skills; Negative outcomes will follow in the categories of: a) "they get too comfortable with me"; b) "I got more information than I wanted to"; c) teacher stress; and d) time commitment. Providing and receiving support had profound results for the participant instrumental music educators and their students—both positive and negative. When the total experience was weighed, the ends justified the means and the positives outweighed the negatives.

The Voice of the Cared-fors

The voice of the students, the cared-fors, has been some of the most powerful data emerging from this study. To attain a holistic portrait of music education, qualitative research should attempt to account for as many voices as possible. It can sometimes be difficult to capture the voice of the students. This can be attributed to access, ethical research considerations, or feasibility, however, hearing the students' perspectives of how their instrumental music educator supported them and what band means to them has

added depth to this study that would not have been possible without their voice. The outcomes the cared-for felt was the only support needed to highlight the success of their instrumental music educators and the power of being a facilitative teacher.

Positive

Sense of Belonging

The students were able to belong to something by being in the band. They were part of a social and curricular group within the school. Ms. Catherine felt band was her students' place: "This is their place to come in and they're part of the group. They're accepted here... They enjoy being with each other and it's their place to be. For a lot of students this is their activity. They don't do sports so this is their thing they do" (Ms. Catherine, Interview 1).

Mrs. Danielle felt this group collectiveness at Drake HS as well: "In music, it's a group endeavor and you have to have everybody" (Mrs. Danielle, Interview 3). Her students felt this sense of belonging. Dennis felt some of his best friends came from his band experiences: "I've made some of the best friends I have now in band. I go to those friends. Mrs. Danielle, in some aspects, is just like a friend that I've made in band" (Dennis, Drake HS, student focus group).

Clara, the freshman female at Cobblestone HS, described the importance of her sense of belonging and the possible alternative: "Without band I'd probably be just some lonely kid in the school" (Clara, Cobblestone HS, student focus group).

Other findings from this study also point to a sense of belonging, especially the discussion of the band family in Chapter VIII. Beyond building an environment where

students belong to a community with their peers, the students felt an influence of facilitative teaching was bonding with the instrumental music educator.

Bonding with the Teacher

Students from all four student focus groups articulated how they felt a close relationship with their instrumental music educator and have bonded with them. The students at Atwater HS stated how close they felt to Mr. Andrew: “I think I’m closer to him than the counselors” (Allison, Atwater HS, student focus group); “I’ve had to find people to be good role models and father-figures for me. At Atwater HS that is Andrew” (Austin, Atwater HS, student focus group); and “Mr. Andrew is like my second dad” (Allison, Atwater HS, student focus group).

The students at Branford HS felt similarly about bonding with Mr. Brandon: “He’s so helpful...A lot of people call him Papa Bran” (Brittany, Branford HS, student focus group); and “Mr. Brandon is the second closest person to family that I have. That’s just because I have a biological relation to the rest of them” (Ben, Branford HS, student focus group).

At Cobblestone HS, Ms. Catherine had a bonding effect with her students: “She really influences my life and she’s helped me grow as a musician, especially when I get down on myself. I wouldn’t be here without her. Without her, I’d probably be just another bum in the back” (Calvin, Cobblestone HS, student focus group); “Having Ms. Catherine is special. It made starting high school a lot easier” (Casey, Cobblestone HS, student focus group).

The Drake HS students likewise bonded with Mrs. Danielle. “Each person is more valuable to her and she’ll develop a closer relationship with each individual person”

(Derick, Drake HS, student focus group). All of this bonding and belonging led to a positive experience for the students. In the words of Ben from Branford HS, “I love band.”

“I Love Band”³³

At the beginning of my freshmen year I was a pretty bad cornet player. I was actually worried that I would be dumped in varsity because, frankly, I didn’t really want to go to varsity. I wanted to excel. As the program progressed, I got better and better. I’m in the next highest band now, the second highest band we have here. I was talking to my cousin and I said, ‘I love band!’ I was telling him how much I love band. He said, ‘Everybody loves band. I loved band when I was your age. By my senior year I didn’t love it so much.’ He said it would fade eventually. I’d still love band but I wouldn’t be as fanatic about it as I was then. I’ve long since proved him wrong. I’ve seen that in Mr. Branford, I’ve seen it in myself, I’ve seen it in everyone around here. Everyone has an investment in band. I love band! (Ben, Branford HS, student focus group)

Ben spoke emphatically about his feelings for the band and Mr. Branford. This sentiment served as a testimony to the power of a facilitative teacher and the band class they teach. Ben continued to speak about his participation in the focus group: “I haven’t opened up this much in a long time. I usually am not emotional” (Ben, Branford HS, student focus group). Ben clearly had an emotional connection to band and Mr. Branford and he was willing to step outside of his comfort zone to speak about it.

The Eight Words

As part of each student focus group, I asked the students for one word they would use to describe their instrumental music educator. These words epitomize the relationships they built with their instrumental music educator. I believe their words speak for themselves. This was the result being a facilitative teacher had on the participant instrumental music educators’ students:

³³ Ben, Branford HS, student focus group

<u>ATWATER HS</u>		<u>BRANFORD HS</u>	
Aaron- M9-	Interesting	Bart- M9-	Magnetic
Abby- F9-	Creative	Beth- F9-	Open
Adam- M10-	Devoted	Ben- M10-	Investment
Adria- F10-	Enthusiastic	Breana- F10-	Devoted
Alex- M11-	Professional	Bill- M11-	Family
Ashley- F11-	Inspiring	Bridget- F11-	Silly
Austin- M12-	Fatherly	Blake- M12-	Caring
Allison- F12-	Caring	Brittany- F12-	Dad
<u>COBBLESTONE HS</u>		<u>DRAKE HS</u>	
Caleb- M9-	Strong	David- M9-	Amazing
Clara- F9-	Flexible	Daisy- F9-	Supportive
Calvin- M10-	Influential	Dean- M10-	Entertaining
Carley- F10-	Fun	Darcy- F10-	Funny
Carl- M11-	Professional	Dennis- M11-	Caring
Carmen- F11-	Dedicated	Deborah- F11-	Inspiration
Casey- M12-	Understanding	Derick- M12-	Dedicated
Cecilia- F12-	Motivating	Devon- F12-	Awesome

Figure 16: The Eight Words- (M=Male, F=Female, 9-12 represents students' grade)

The outcomes presented thus far were from the voices of the students, the cared-for. The instrumental music educators and Cobblestone HS band parent articulated the remaining outcomes. They perceived the following two outcomes on students.

“It Makes the Other Stuff Work Better”³⁴

With all the difficulty the participant music educators articulated with providing support, summarily they perceived being a facilitative teacher as increasing the quality of the music they produce. Mr. Andrew felt the musical benefits were profound:

It’s not just icing, it’s not just ‘it’d be nice if...’, it’s a critical part of your job everyday, looking out for the social and emotional well-being of kids and creating an environment that fosters that. You don’t have to give up the quality music

³⁴ Mr. Brandon, Interview 1

program, you don't have to give up much rehearsal time to make that happen. I think the benefits are so much, the musical benefits alone are so much. (Mr. Andrew, Interview 3).

Mr. Andrew spoke previously about the "special family kind of performance" (Mr. Andrew, Interview 1) that can result from building relationships as a facilitative teacher.

Through my observations, all four of the music programs were of a very high caliber. The musical quality did *not* suffer as a result of facilitative teaching. I observed quality music, fewer classroom management issues as compared to other classrooms I have been in, and a communal environment where people cooperated and helped each other. I was welcomed with open arms and was often asked if I needed anything or if they, the students, could help.

Mrs. Danielle felt her students work harder for her because of the relationships they have developed: "Kids who feel comfortable with you are going to play better for you. They're going to be more loyal to you, and do what you say more than a kid that feels there isn't any connection at all or that you really don't care about them" (Mrs. Danielle, Interview 2). Further, "I think the relationship occurs and the musical product is strong because of the relationship" (Mrs. Danielle, Instrumental music educator focus group). Mr. Brandon summed it up with, "Always reinforcing the strength of the personal relationship will improve the band" (Mr. Brandon, Interview 2). Beyond musical skills and increased class efficiency, the participants felt facilitative teaching could result in increased social skills.

Increased Social Skills

The instrumental music educators and parents felt interacting with students in a facilitative manner helped students gain social and communicative competency. Dr.

Corbin, Casey's mother from Cobblestone HS, felt band was the ideal environment to foster social skills.

The one great thing that band probably does is force them to communicate with each other. They have to learn how to play together, literally play together. They have to coordinate their activities. They have to respect what the other one is saying. They have to work as a team. I can't imagine a better way to have a social training session, because that's what it is, it's a social training session. (Dr. Corbin, Cobblestone HS, parent interview)

This was not lost on Ms. Catherine: "You're forced into these social situations with these people and you have to work as a team. Just by the act of being in the band I feel you have no choice but to become a little more social and develop those skills" (Ms. Catherine, Interview 1).

Mr. Brandon felt his students are suffering from deteriorating social skills and benefit socially from a music education:

They're being encouraged and they're demanding more independence, which is not necessarily a good thing. I think kids' communication skills are starting to deteriorate. I think their social skills are starting to deteriorate somewhat. We see evidence of that in the world...I think what we offer in music can completely break that down. Communication, working together...Cure can fix the ills these kids are suffering from. (Mr. Brandon, Interview 1)

The forced social interactions being in band necessitated created the ideal environment for students to develop social competency.

Negative

The students only articulated positive outcomes from their instrumental music educators providing support, however, there were negative effects articulated by the facilitative teachers themselves. There was much less agreement among participants when mentioning negative effects.

“They Get Too Comfortable With Me”³⁵

Especially early in her career, Ms. Catherine worried about crossing the teacher/student professional relationship line. She was worried about not only being friendly with them, but also afraid of being their friend. Students, especially younger students who are not able to see teachers informally, as Mr. Brandon stated³⁶ (Interview 2), could misinterpret care for friendship and in turn, being their peer instead of an authority figure. Students at both Cobblestone HS and Drake HS mentioned how they felt Ms. Catherine and Mrs. Danielle were like friends. This was a concern for Ms. Catherine:

I've upset people before. I think there's a current student right now who's upset with me. I try to be supportive, but she crossed the line and I guess this may be an issue where you do get to know the students pretty well and they get to know you pretty well. You see them a lot. Sometimes I think they get too comfortable. (Ms. Catherine, Interview 2)

The issue of teachers wanting to befriend students and provide support could be hard to differentiate for some teachers. This is a serious consideration for teachers who want to support their students. While serving as facilitative teacher could influence students to seek a friendly relationship beyond that of teacher/student, it is the teacher's responsibility to maintain this boundary. The relationship is still an unequal caring relationship (Noddings, 2005a) and “I'm still the adult” (Mr. Brandon, Interview 1).

³⁵ Ms. Catherine, Interview 2

³⁶ “They are not comfortable yet with the concept of teacher as an equal. They need a teacher who is going to be a mean, sit in your seat boss or someone who is completely out of control. They don't have that crossover yet” (Mr. Brandon, Interview 2).

“I Got More Information Than I Wanted To”³⁷

When students sought support and teachers engaged, the instrumental music educators sometimes found themselves in uncomfortable situations needing to be referred on to counselors quickly. Mr. Brandon spoke to this snowball effect:

We really thought it was a Bb major scale that’s the problem. Naw, it’s they didn’t practice. Why didn’t they practice? Because mom has the boyfriend over. Why does mom have the boyfriend over? Because mom’s divorced from dad. Why didn’t dad come home? Because the car...and on and on and on. And if you bring a young person in and try to find out why they couldn’t play a Bb concert scale, you very well may be going down that path—much to your chagrin if you’re not prepared for it. Why can’t you get a deep breath? Because I’m pregnant! You’re what?! I’m pregnant. Whoa! Ok, well let’s deal with that and then we’ll try to deal with trying to get you a deep breath of air to make an eight-measure phrase. (Mr. Brandon, Interview 3)

Mr. Andrew spoke to how, as a young teacher, he was too ambitious in wanting to support students:

I probably started out being over-zealous with [support]. I thought I could take on more than I actually could. I wanted to be too helpful. I got my nose into things I shouldn’t have gotten it in. I had to back off a little bit. There was never a moment of, ‘Oh, I need to do more of this.’ It was actually more of the opposite. I was getting too involved in things that I had to make sure I forwarded along. (Mr. Andrew, Interview 3)

Mr. Andrew also cited how when students start to open up, listening and guiding the conversation was still the most important action to take.

When parents fight, that’s tough. I tried to listen to her, but not take sides. I got a lot more information than I wanted. But I just had to sit there and listen... You have to learn to cut them off without hurting their feelings and make it not sound like, ‘Oh, I can’t talk to you about that.’ There’s only been a couple of times where I’ve said, ‘No, I can’t hear any more about that’... Usually I can direct the conversation in another direction, ‘Tell more about this. How’s this going?’ (Mr. Andrew, Interview 2)

³⁷ Mr. Andrew, Interview 2

When the instrumental music educators got “more information,” another outcome was they felt stressed themselves.

Teacher Stress

Providing support was a stressful part of the instrumental music educators’ job. This stress came from wanting to do the right thing and support students correctly (Mr. Andrew & Mr. Brandon) to being overwhelmed with providing support in addition to the musical responsibilities the job entailed (Mrs. Danielle).

After the week when she found out about the older sister of her student that had a stroke, her student’s older brother who was killed, and her student who was suspended for assaulting the assistant principal, Mrs. Danielle was stressed:

Really stressed! I’ve been really stressed because we’re in the middle of festival time and I want my focus to be on the music and I can’t have it be on the music. And if my focus isn’t on the music, the kids’ focus isn’t on the music. And if the kids are going through these personal issues, I know that’s [music] not what they’re thinking about during class. (Mrs. Danielle, Interview 3)

The students’ challenges had a profound impact on Mrs. Danielle, her teaching, and her class. Even though it was stressful, Mrs. Danielle learned it was important to provide support rather than ignore the challenges—but providing support took time.

Time Commitment

As has been discussed, at length, instrumental music educators’ time is precious, and providing support takes time. The conflict between not having time and the necessity to provide support was a negative outcome of providing support. The instrumental music educators felt even more stressed about lack of time. Further findings regarding time can be found in Chapter V concerning “Mrs. Danielle”, VI in “Being a Band Director Takes a

Lot of Time”, VII in “Make Time for Students”, VIII in “Continuity”, and IX in “Time Commitment and Quantity of Challenges.”

Discussion

The instrumental music educators providing support for their students resulted in both positive and negative outcomes. With all the difficulties associated with providing support, the instrumental music educators still valued this part of their job and insisted being a facilitative teacher was necessary. The difficulties were not insurmountable and they continued to support students with their challenges.

It is logical students would cooperate more with a teacher with whom they had a positive teacher/student relationship. The participant instrumental music educators took this one step further and suggested being a facilitative teacher not only increased cooperation, but also productivity and musical performance quality. Positive teacher/student relationships can result in increased academic performance (Fraser & Walberg, 2005). In the instrumental music classroom, academic performance could partly be defined in terms of musical performance. The connection the participant instrumental music educators made was that being a facilitative music educator made their bands rehearse and perform better (Mr. Brandon).

In addition to musical benefits, personal benefits were observed. While I was in the classrooms conducting observations it was common for students to welcome me, ask if I needed anything, or at the very least hold the door for me. I never felt like an outsider or stranger in any of the four classrooms. In sum, the students cared for me. The role of carer and cared-for was reversed—I was now the cared-for and they were the carers. Not only were the students practicing care, one of the strategies for teaching care (Noddings,

2005a), but also they were, of their own volition, caring in their classroom for someone who may need care. I observed this as a strong measure of care education succeeding in these classrooms. The teachers modeled care, provided opportunities to practice care, and now they are successfully caring. Just as the outcomes of care are measured by the cared-for, I adequately felt they cared and met my needs.

The instrumental music educators and parents, while not measured and not mentioned by the students, perceived increased social skills. Further, these skills were directly associated with participation in the band. To foster these skills, I observed the participant instrumental music educators unknowingly implement the SEL components of social awareness and relationship management frequently (Merrell & Gueldner, 2010). The instrumental music educators did not call what they were doing SEL, but they were conducting their classes in such a manner where SEL was occurring. All four instrumental music educators stressed social awareness, built upon empathy and respect, and relationship management built upon communication and social engagement. In the observation protocol I embedded elements of ethics of care, SEL, and teacher as counselor skills. In addition, I included elements of creating conducive environments, building relationships, and teaching SEL. The most frequently observed behaviors were those associated with the social elements of SEL and creating a conducive environment for support. This suggests the participant instrumental music educators focused their facilitative teaching on these areas and perceived increased social skills from their students as a result.

Ms. Catherine and Mr. Andrew's comments on students getting too comfortable with them and needing to learn about what challenges to support corroborated findings in

the teacher as counselor literature (Phlippio, 2010; Teed, 2002). Specifically, the younger the teacher, the more difficulty they have providing support (Teed, 2002). Phillippo (2010) cited established schema as a benefit for experienced teachers providing support. One of those schemas was role boundaries. A definitive line between support and friendship needs to be established. Students, especially younger students, can confuse the teacher's intentions—to provide support or to befriend. Noddings' (2005a) presentation of unequal care could provide some insight here. There are relationships that are naturally unequal due to one party having a responsibility that the other does not. Unequal relationships include teacher/student. The responsibility is necessarily one-sided as there is a primary carer and cared-for (Noddings, 2005a). For example, an infant cared-for is entirely dependent on the parent carer and is unable to care for the needs of the parent carer. Even though students are carers-in-training, the teacher's inherent responsibility created the necessary role boundary for respect and authority to remain intact. As Mr. Andrew said, "a benevolent dictatorship" (Mr. Andrew, Interview 1).

The snowball effect of providing support quickly going beyond the capabilities of the instrumental music educator is a very real concern. The list of teacher as counselor skills created by Kottler and Kottler (2007) could benefit teachers in this situation. None of the four participant instrumental music educators received any formal education as a counselor, however, they often behaved in a manner consistent with a professional counselor. The skills of questioning, listening, modeling, reframing, goal-setting, and empathizing (Kottler & Kottler, 2007) were often mentioned by both the instrumental music educators and students as behaviors exhibited during support. These skills could be

used as a “bag of tricks” when support gets to an unexpected level of depth and seriousness.

The issue of teacher stress was of major concern due to the already overwhelming list of challenges facing instrumental music educators and the likelihood these stresses could drive novice teachers out of the profession. These challenges include: student discipline, physical exhaustion, isolation, not teaching in primary area of expertise, scheduling, poor equipment/facilities, budget concerns, being left out of decision-making, inadequate materials, and curriculum concerns (Conway & Garlock, 2002; Krueger, 1996). Mr. Andrew tried to take on more than he could handle as a novice teacher attempting to provide support. Providing support, especially as a novice teacher, could add additional stress. While I am not suggesting novice teacher avoids providing support, it could be prudent to be aware of the possible stress and time commitment such an endeavor could present. With that being said, the stories of the students and instrumental music educators are testimony enough for the positive value of supporting students with their challenges.

This concludes the findings of this dissertation. In the next and final chapter, Summary and Implications, I will briefly summarize the purpose statement, research questions, conceptual framework, empirical literature, methodology, and findings. I will conclude with suggestions for future research and practitioners.

CHAPTER XI

SUMMARY AND IMPLICATIONS

In Chapter XI, I present an overview of the dissertation, including: a) purpose statement; b) research questions; c) conceptual framework in relation to the findings; d) a brief review of the empirical literature in Chapter III; e) methodology; f) findings; g) suggestions for future research; and h) suggestions for participants.

Purpose Statement

The purpose of this multiple instrumental case study was to explore approaches of four caring high school instrumental music educators assuming the role of facilitative teacher in responding to challenges affecting the social and emotional well-being of their students.

Research Questions

The key research question guiding this inquiry for all participants was: a) How do participants (instrumental music educators, students, and parents) describe these facilitative high school instrumental music educators' support of students? Additional research questions focused on the instrumental music educators' perspective included: b) What are the participant instrumental music educators' descriptions of the social and emotional challenges they perceive students bring to the music classroom? c) How do participant instrumental music educators describe their reasons for choosing to support students with their social and emotional challenges as facilitative teachers? and d) How

do participant instrumental music educators describe factors facilitating and inhibiting their ability to become facilitative teachers? An additional research question for all participants was: e) How do participants articulate the unique aspects of the instrumental music educator and instrumental music education classroom in regards to instrumental music educators supporting students with their challenges?

Conceptual Framework in Relation to the Findings

The conceptual framework for this study was a blend of ethics of care (Noddings 2005a), teachers in the role of counselors (Kottler & Kottler, 2007), and SEL (Merrell & Gueldner, 2010). Each of these frameworks individually and collectively contributed to participant selection, interview and observation protocols, and analysis and discussion of the data. The participant instrumental music educators needed to be caring, attend to the social and emotional health of their students, and engage in a counselor role—the facilitative teacher. While the participant instrumental music educators were not calling what they did ethics of care, teacher in the role of counselor, and SEL, they incorporated the tenets in their classrooms regularly.

Ethics of Care

Caring, defined as responding to the needs of others (Noddings, 2003), is based in interpersonal relations. “A caring relation is, in its most basic form, a connection or encounter between two human beings – a carer and a recipient of care, or cared-for” (Noddings, 2005a, p.15). In education, the teacher is the carer and the students are the cared-for. This represents an unequal caring relationship: “the caring relationship is necessarily unequal because students cannot assume some responsibilities” (Noddings, 2005a, p. 107). Noddings advocates for care education in schools. Through modeling

care, engaging in dialogue with students, giving students the opportunity to practice care, and confirming the best in others, students can become competent carers. One of the most critical elements in care education is continuity—of purpose, place, people, and curriculum.

The participant instrumental music educators were chosen for this study, in part, for their caring interactions with their students. This was first based on reputation and confirmed through observation. Not only did these participants care for their students, they also wanted to teach them to be carers—better humans. They actively modeled care daily, especially in how they handled interpersonal interactions and conflict. They could be found interacting with their students before and after class, engaging in dialogue and expressing a genuine interest in their students' lives. Students were given the opportunity to practice care with their peers and younger students in the band program. Finally, there was confirmation and trust in these classrooms—the instrumental music educators assumed the best about their students. Continuity, I found, was embedded within the instrumental music programs I observed. Students were with the same teacher, in the same place, studying the same subject, with the same caring objective for multiple years—sometimes up to eight years. Based on these criteria and the disposition of the instrumental music educators to care, these classrooms were conducive to fostering and teaching care.

Teacher as Counselor

Beyond school support staff such as counselors, psychologists, and social workers, teachers are often placed in a position to provide support to students with their challenges. Teachers are rarely prepared for this role (Kottler & Kottler, 2007). Students

often call upon instrumental music educators for support (Carter, 2011; Sewell, 1985; Wagner, 1985). Teachers are not mental health professionals and should not engage in clinical, therapeutic, or diagnostic interactions, however, a basic understanding of counseling strategies is necessary for teachers to successfully and safely support students with their challenges. Basic skills such as listening to the student, questioning the student, modeling for the student, reframing the difficulty for the student, helping set goals for the student, and empathizing with what the student is going through help prepare teachers to provide support.

The participant instrumental music educators realized they were not therapists or counselors and knew their limitations in terms of what support they could and should provide. They were well aware of mandatory reporting laws. However, their students, who trusted them over the school counselor, often placed them in the position of counselor. If the students were going to go to anyone in the school, they would go to their instrumental music educator. The importance of listening, empathizing, and modeling were the primary skills the participant instrumental music educators used in providing support. Questioning and reframing were also mentioned but in the context of what they did while listening. The list of counseling skills for teachers (Kottler & Kottler, 2007) was observed in group interactions as well. The instrumental music educators implemented these skills without any instruction or education. These were the skills they discovered worked for them through experience.

Social Emotional Learning (SEL)

SEL refers to “the process of acquiring the skills to recognize and manage emotions, develop caring and concern for others, make responsible decisions, establish

positive relationships, and handle challenging situations effectively” (CASEL, 2006). It is a skill-based approach meant for a broad array of challenges and for every student, not just those indicating severe mental health intervention. It is meant to foster social and emotional health for all. The five key components of SEL are self-awareness [“identifying and recognizing emotions; accurate self-perception; recognizing strengths, needs, and values; self-efficacy; and spirituality” (Zins, Bloodworth, Weissberg, & Walberg, 2004, p. 7)], social awareness [“perspective taking; empathy; appreciating diversity; and respect for others” (Zins, Bloodworth, Weissberg, & Walberg, 2004, p. 7) and “relating effectively to other people” (Merrell & Gueldner, 2010, p. 9)], responsible decision-making [“problem identification; situation analysis; problem solving; evaluation and reflection; and personal, moral, and ethical responsibility” (Zins, Bloodworth, Weissberg, & Walberg, 2004, p. 7)], self-management [“impulse control and stress management; self-motivation and discipline; and goal-setting and organizational skills” (Zins, Bloodworth, Weissberg, & Walberg, 2004, p. 7)], and relationship management [“communication, social engagement, and building relationships; working cooperatively; negotiating, refusal, and conflict management; and help seeking and providing” (Zins, Bloodworth, Weissberg, & Walberg, 2004, p. 7)]. SEL has received state and federal policy attention, especially in the state of Illinois.

Ethics of care and teachers in the role of counselors came naturally for the instrumental music educators. SEL is a much less disposition-based and more of a structured framework, of which they had no awareness. However, elements of SEL were frequently seen in the classroom and taught by the instrumental music educators. Because SEL is meant for group instruction, I was able to observe this when I was in the

classroom, as opposed to the individual interactions I was not privy to. The components of social-awareness and relationship management were especially prevalent in the band rooms. Respect and empathizing with peers were often seen in rehearsal when students were struggling with musical performance. Communication and working cooperatively were hallmarks of these classrooms.

The elements of ethics of care and SEL melded in these instrumental music educators' classrooms. Mental health and social emotional competence were stressed, but always through the lens of caring for self and others. These frameworks were not mutually exclusive, but instead drew upon each other to strengthen the instrumental music educators' ability to support their students as facilitative teachers.

Empirical Literature

The empirical literature grounding this dissertation was organized in the categories of the music classroom, emotions and music, ethics of care, teachers in the role of counselor, SEL, and my prior research.

The Music Classroom

The music classroom is a strongly social environment with both macro (society, social structures, social policy, social values) and micro influences (personal experience derived from relationships) (Carlisle, 2008). These influences result in the social emotional climate. A positive social emotional climate can result in close professional relationships being formed between the music educator and their students. This can result in the band feeling like home (Adderley, Kennedy, & Berz, 2003), to influencing the student's career choice (Rickels, et al., 2010), and close peer relationships (Abril, in press; Hoffman, 2008; Robinson, 1997a). Students joined band for musical, social,

academic, and family reasons, and continued participation yielded musical, academic, psychological, and social benefits for the participants (Adderley, Kennedy, & Berz, 2003). This suggests motivations and benefits beyond music education for joining and staying in band.

Emotions and Music

Music alone can be a powerful entity. It can have potentially strong social, emotional, physical, and therapeutic effects on listeners and performers alike (Hodges, 2000; Juslin & Sloboda, 2010). Music had the potential effect of completely changing one's mood (Stratton and Zalanowski, 2003). Further, music could increase the ability for a listener or performer to identify emotions (Thompson, Schellenberg, and Husain, 2004), one of the hallmarks of SEL. These can be attributed to the human body's natural physical reaction to music, including chemical releases affecting mood and skin responses such as chills (Blood and Zatorre, 2001; Khalfa, Isabelle, Jean-Pierre, and Manon, 2002). Of profound importance for my current study was the finding that music can reduce stress for both listeners and performers (Koebel, 2001; Noh, 2009).

Ethics of Care

Ethics of care and ethics of justice have been empirically compared to suggest these two frameworks are difficult to coexist, especially in schools (Liddell, Halpin, and Halpin, 1992). Justice, based in consistency, is commonly found in schools over care, based on individual situations and the other (Enomoto (1997). Care is a time-consuming, challenging activity for the carers (Alsop, Gonzalez-Arnal, and Kilkey, 2008), especially those involved in fulltime jobs.

Ethics of care has also been used as a conceptual framework in education research, specifically investigating professional development (Flint, Kurumada, Fisher, & Zisook, 2011) and adventure education/outdoor learning (McKenzie & Blekinsop, 2006). There is little difference between studies that used ethics of care as a topic of study and those that used it as a conceptual framework. In practice, when ethics of care is used as a conceptual framework, it is still the topic of research, however, it informs inquiry of an additional topic.

Teachers in the Role of Counselor

The status of mental health care in schools is bleak. Half or fewer students receive the services they need. One third of the districts reported funding decreases for mental health services since the 2000-2001 school year, while over two thirds of the districts reported the need for mental health services increased. In addition to decreasing funds and increased need, caseload is increasing (Center for Mental Health in Schools at UCLA, 2006). School counselors felt collaboration with teachers was critical to help navigate these difficulties (Allen, et al., 2006; Gibbons, Diambra, and Buchanan, 2010). Teachers commonly accept the role of counselor but are rarely prepared to do so (Phillippo, 2010; Teed, 2002). This is especially common for younger teachers who do not have the experience, resources, and schema to adequately provide support (Phillippo, 2010).

In music education, Sewell (1985) surveyed 150 instrumental music educators in Florida on their role as counselor. A response rate of 70% resulted in 105 completed postal surveys. Findings included 99% of respondents stated they functioned as a counselor for students and 98% felt that it was their responsibility to do so. Only 15.2%

had training in counseling. Further, 93.3% of the teachers stated students solicit their opinions and advice on personal matters, regardless of whether the teachers believed it was their role or they had received training in counseling.

SEL

Research on SEL focused primarily on assessment, effects, and teacher perceptions of SEL. Six assessment methods frequently used in SEL research were: a) direct behavior observation; b) behavior rating scales (completed by teachers and parents); c) self-report instruments; d) sociometric techniques (students evaluate the social or emotional status of their peers); e) projective-expressive techniques; and f) interviewing techniques (Coryn, Spybrook, & Evergree, 2009; Haggerty, Elgin, & Woolley, 2011; Merrell & Gueldner, 2010). Due to reliability, validity, cost, and reasonability of these methods, behavior rating scales and self-report assessments are recommended. SEL had positive effects on both academic performance and social emotional competence (Blair, 2002; Zins, Bloodworth, Weissberg, & Walberg, 2004). In a meta-analysis of research on 80 SEL programs, 83% of the programs produced academic gains. Further, of the 83%, 12% of the programs not focused on academic performance resulted in positive academic achievement (CASEL, 2003).

SEL instruction can also positively affect social emotional competence. A meta-analysis of 165 studies of school-based prevention activities suggests SEL instruction can reduce alcohol and drug use, dropout and nonattendance, and conduct problems (Wilson, Gottfredson, & Najaka, 2001). Specific effect sizes indicated non-cognitive behavioral counseling, social work, and other interventions result in negative effects ($ES = -.41$), while self-control or social competency interventions (such as SEL) show positive effects

(ES=.39) (Jones, Brown, & Aber, 2010; McKown, Gumbiner, Russo, and Lipton, 2009; Merrell, Juskelis, Tran, & Buchanan, 2008; Payton, et al., 2008; Wilson, Gottfredson, & Najaka, 2001).

Teachers largely felt SEL was important to incorporate into school curriculum (Buchanan, Gueldner, Tran, & Merrell, 2009; Payton, Tanyu, Weissberg, & O'Brien, 2010; Schultz, Ambike, Stapleton, Domitrovich, & Schaeffer, 2010). Specifically 98.9% of the respondents reported they thought SEL was important in school and life. The limitations articulated by teachers included giving up more than one class period or preparation period a week to implement SEL instruction would not be possible. The teacher perception of SEL research suggests they are invested in providing a socially and emotionally rich environment for their students (Buchanan, Gueldner, Tran, & Merrell, 2009).

My Prior Research

I conducted two studies exploring the phenomenon of music teachers supporting students with their social and emotional challenges (Edgar, 2011; 2012). The first was a case study of a teacher actively supporting students with their challenges and the second explored the perspectives of mental health professionals, including school counselors, as to the appropriate role for educators to take in helping their students. Edgar (2011) served as a pilot for this dissertation as I conducted an instrumental case study with a secondary music teacher at an alternative high school. Findings suggested music teachers should be prepared to respond to students' social and emotional needs because they will encounter them; positive music teacher/student relationships can result in a rewarding musical, academic, social, and emotional environment, and the role of music teachers in the social

and emotional lives of their students can be profound.

In Edgar (2012), I interviewed school counselors regarding the appropriate role teachers should have in supporting students. Participants articulated the importance of the teacher in helping students with their challenges while stressing the limitations of teachers assuming this role. This bonding can occur only if the teacher builds relationships. The music education classroom and music offered unique opportunities for teachers to help students with their challenges from the counselors' perspective. Listening, discussing, and planning with the students were the three most prevalent suggestions the participants had for teachers. Participants suggested collaboration with mental health professionals and inservice professional development as ways teachers can prepare to engage their students in a counseling role.

Methodology

I chose a multiple instrumental case study (Stake, 2006) to focus on a central issue (instrumental music educators supporting their students' challenges) and chose four bounded cases (Merriam, 2009). The four participant band programs were selected based upon the instrumental music educator's reputation as having caring relationships with his/her students and exhibiting characteristics of a facilitative teacher (Wittmer & Myrick, 1980), representing diverse settings, and having at least 10 years of professional band directing experience. Specifically, I chose two male and two female instrumental music educators representing urban, suburban, and rural settings (Hall, Kaufman, & Ricketts, 2006).

Data sets included: a) three individual interviews with each teacher, guided by Seidman's (2006) phenomenological interview model; b) one focus group interview with

the four instrumental music educators; c) one student focus group interview at each school; d) individual interviews with select parents from each program; and e) three full-day classroom observations at each site.

Creswell (2007) suggests analysis strategies for case study: a) assertions: interpretation of the meaning of the case; b) categorical aggregation: development of a collection of instances from the data; c) patterns: developing relationships between two or more categories; and d) naturalistic generalizations: generalizations that people can learn from the case either for themselves or to apply to a population of cases. These strategies were used to analyze the data for each individual case.

I analyzed the data in two stages: within case analysis where each case is first treated as a comprehensive case and then cross-case analysis where the researcher compares and contrasts cases (Merriam, 2009). All interviews (individual and focus groups) and observations were transcribed the day of the interview to ensure an accurate account of the events. Focus groups were transcribed crediting each quote to the speaking student or instrumental music educator. During the course of data collection, preliminary codes were noted to provide a basic outline for the findings. The transcripts were then coded based on open coding (Creswell, 2007). Important pieces of data were highlighted and assigned a category notated in the margins. Categories were grouped into major themes. A document was created linking the research questions to the themes, to the individual codes, to the citations from the interviews and observations (Appendix J). This allowed me to visualize the relationship between codes as well as ensuring proper saturation of each category with data. The data was analyzed as individual cases, but to maintain the rigor of an instrumental case study, the emphasis was on the phenomenon of

teachers supporting students. These themes were analyzed across cases. The findings are presented both as individual cases and collective themes.

Findings

The findings for this study are organized into the broad categories of biographical and demographic information about the instrumental music educators and their teaching environments, the support they gave students, influences affecting their support including unique elements of teaching in an instrumental music education classroom, what prepared them to provide support, and outcomes from providing support.

Specific findings related to the participant instrumental music educators and their students were: a) It was important to accept the role of facilitative teacher as part of their educational philosophy; b) There were challenges the instrumental music educators could and could not provide support for; c) Strategies the instrumental music educators used in providing support included making time, being aware, listening, fostering the proper classroom environment, incorporating humor, developing trust, modeling healthy interactions, and demonstrating humility; d) Influences on support included the students' sex and race, the teacher's sex, and the students' age; e) Unique elements of the instrumental music classroom suggested it was an environment conducive for facilitative teaching and fostering SEL and care. These elements included the continuity of teaching students for more than one year, developing relationships with families, marching band, the act of music making, and the elective nature of the music class; f) Formative elements leading to the instrumental music educators feeling prepared to support included experience, demonstration of care by influential people, parenthood, faith, professional development, and participation in this study; g) The instrumental music educators still

experienced challenges associated with providing support including the quantity of challenges and amount of time it took to provide support, the lack of school assistance, and providing support is difficult; h) Participant instrumental music educators suggested the student teaching experience could be an appropriate time to begin preparing music teachers to provide support; and i) Outcomes from providing support included increased student social skills, a sense of belonging for the students, improved musical performance, difficulty for students to maintain professional boundaries with the teacher, the instrumental music educators getting more information than they wanted, and teacher stress.

Suggestions for Future Research

I feel one of the most profound benefits coming from this study was to establish empirical findings for what we, as music educators, have anecdotally touted as benefits for participation in music education. Music education advocacy points such as the benefits from longitudinal continuity with the same teacher, the social benefits of participation in ensembles, and the power of music, have emerged as powerful findings from this study. These findings, however powerful for the lives of the participant instrumental music educators and their students, are not substantial enough to measure social and emotional growth for the students. Experimental studies measuring social and emotional competencies in varied settings at varied points in students' music education would be beneficial to determine the true power of a facilitative music educator in the social emotional lives of their students. To do this accurately, music-specific evaluation tools to measure students' musical, social, and emotional competencies would be

required. Further interaction with the adolescent development literature would be necessary for this type of inquiry.

SEL programs are readily available for school implementation. With the unique elements present in the instrumental music classroom, a curricular SEL program for implementation in music education classrooms would prove beneficial. Findings from this study provide the groundwork for this program. Research-based SEL programs have had successful outcomes in schools; findings from this study suggest they could be equally as powerful in music education classrooms.

This study looked specifically at high school instrumental band classrooms and their teachers. Replicating this study with a broader population would provide more breadth for this vein of research. Mr. Andrew questioned what this would look like in non-functioning music programs. This is a worthy question for inquiry. Further, varied student age groups and curricular classes should be investigated. This could include elementary, middle school, choir, orchestral, and general music settings. Another element for diversifying the population could be years of teaching experience. An evaluation of how novice teachers navigate supporting students could provide further insight as to how to prepare facilitative teachers. Diversifying the race of the participant instrumental music educators would be beneficial as well.

On a personal note, the participant instrumental music educators found benefit from this study; so did I. As a researcher spending time in these positive classrooms, with inspirational music educators and engaged students, this research was invigorating and inspirational for me as a researcher, music educator, and person. I could not have asked

for a better way to spend a semester than in caring, socially and emotionally rich band classrooms.

Suggestions for Practitioners

It was a conscious decision for the participant instrumental music educators to care for their students and provide support. Not all teachers believe this is part of their job—the four in this study did. While I cannot suggest every music educator support their students with their challenges, I can attest to the personal and professional benefits the participants experienced, but it was not easy. Going back to the introductory vignette in this paper, I was unprepared to help Elsa with her challenges. I acknowledge I was not always the most facilitative music educator I could have been when I taught P-12 music. These instrumental music educators are now my role models in how to interact with students. I suggest every teacher try to find a role model for caring, supportive relations in class. Great teachers do this every day and we could all benefit from watching them in action. Having these mentors could also help beginning teachers be better prepared to provide support.

There are knowledge and skills necessary to provide support such as listening skills, knowing when to refer a student to a counselor, and mandatory reporting laws. This is the hard data needed to provide support, but there is also a personal disposition element to wanting to provide support. Teachers can choose to do this, but need to be prepared. Personal reflection and professional development are needed to successfully provide support. This is important so that the students are getting supported to the maximum extent possible and the teacher maintains professional safety. Music education facilitative teaching professional development should be provided. Inservice

opportunities to learn how to provide support could benefit music education students and teachers. The potential benefit for collaboration with school counselors should not be ignored. Proactive relationship building with school counselors provides resources, ease of referrals, and access to a mental health professional for facilitative teachers.

In an era when advocacy is necessary to maintain music education in schools, highlighting the musical, social, and emotional benefits from music education is a powerful statement to the value of music education. Mr. Andrew, Mr. Brandon, Ms. Catherine, and Mrs. Danielle all had successful music programs thriving in the current economic downfall. While I cannot empirically show this, it is my belief their success is based, at least in part, on the relationships they have built with their students, families, and colleagues at school. They are facilitative teachers and creating great music while supporting students is what they do:

You just do it. You teach, you open up your doors, you open up your life, you open up your heart, you open up. You're there until the kids go home then you open up tomorrow. That's just kind of the way we operate. (Mr. Brandon, Instrumental music educator focus group)

APPENDIX A: OBSERVATION PROTOCOL

INSTRUMENTAL MUSIC EDUCATORS AS FACILITATIVE TEACHERS
OBSERVATION PROTOCOL

SEL Component	Component Observed	How Exemplified
Self-awareness		
Social-awareness		
Responsible decision-making		
Self-management		
Relationship management		

Ethics of Care Component	Component Observed	How Exemplified
Model		
Practice		
Dialogue		
Confirmation		

Skill	Component Observed	How Exemplified
Listening		
Questioning		
Modeling		
Reframing		
Goal-setting		
Empathizing		

Builds Positive Relationships	Component Observed	How Exemplified
Develops meaningful relationships with children and families		

Creating Supportive Environments	Component Observed	How Exemplified
Designs a conducive physical environment		
Develops schedules and routines		
Ensures smooth transitions		
Gives clear, positive directions		
Establishes and enforces clear rules, limits, and consequences		
Ignores behavior when appropriate		
Uses positive feedback and encouragement		

SEL Teaching Strategies	Component Observed	How Exemplified
Interacts with children to develop their self-esteem		
Shows sensitivity to individuals		
Uses the presence of typically developing peers		
Encourages social interactions		
Provides instruction to develop social skills		
Promotes identification and labeling of emotions in self and others		

APPENDIX B: INSTRUMENTAL MUSIC EDUCATOR

INTRODUCTORY E-MAIL AND CONSENT FORM

Initial Participant Contact E-mail

My name is Scott Edgar and I am a Ph.D. student in music education at the University of Michigan. I am working with Colleen Conway, my dissertation chair, on getting participants for my study. She suggested that I contact you as a possible participant. The topic of my dissertation is music educators interacting with students and their social and emotional needs and difficulties. You come highly recommended by your colleagues due to your interactions with your students in a caring way and would be a great person to include in the study.

Your commitment would involve me coming to observe you in your classroom for three days, three one-hour interviews, helping to select students for a focus group interview with eight of your students, and help facilitating district approval of the study. Your commitment should be isolated to only one week. Other than the three hours of interview time, your time commitment should be minimal. I would look to conduct the study in January.

Please let me know if this is something you would be willing to participate in, or would wish to discuss further.

Thank you for your time and have a great rest of your summer!

Scott Edgar

snedgar@umich.edu

Instrumental Music Educator Consent

Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study

Principal Investigator: Scott N. Edgar, Ph.D. Student, University of Michigan

Faculty Advisor: Dr. Colleen Conway, Music Education, University of Michigan

I, Scott Edgar, invite you to participate in a research study about approaches of a secondary instrumental music educator in responding to the social and emotional lives of students.

If you agree to be part of the study, you will be asked to participate in three individual interviews and to be observed in band class. I will observe your band classes three times during January 2012. I will observe academic and social interactions and will take notes about those interactions. The data collected will include documentation of teacher/student interaction, as well as what musical activities are occurring in the classroom. Each individual interview will last no more than 1 hour and will take place at a mutually convenient time. Interviews may take place outside of regular class time to accommodate teaching responsibilities, if necessary. With your permission, all interviews will be audio recorded and transcribed. If you are not comfortable with audio recording interviews, this is not a requirement to be included in the study. You will be asked: What is your background as an instrumental music educator? Describe your school and its demographic. What policy is in place at your school affecting you supporting students with their challenges? What are your perceptions of your students' social and emotional challenges? What are your reasons for choosing to support students with their challenges? How do you support them with their challenges? What are examples when you have experienced success and failure supporting students with their challenges? What would you have done differently for the failures? What factors facilitated your ability to help students with their challenges?

And, how do you feel you, as a music educator, are unique in supporting students with their challenges? You may skip any questions you do not wish to answer. Your responses will not be shared with other participants.

All data collected for the study will be anonymous and I will not give any information that could identify you to anyone outside the research team, except where you tell me something that I believe puts you or others at risk for direct harm. Also, organizations responsible for making sure the research is done safely and properly, including the University of Michigan and government offices, may see this data. We plan to publish the results of this study, but will not include information that will directly identify you or the school. There is a remote chance that this case could be recognizable to someone familiar with this setting; however, every effort will be made to keep this study anonymous.

The data I collect as part of this project will be stored on a secure laptop computer. Your name will not be included in this data. I will also be taking detailed notes on the interactions that occur in the classroom. This information will be recorded in a single notebook that will remain in a locked office when not in use. Recordings of interviews and classes will be kept on a secure laptop, transcribed and kept securely with the other data.

Although you may not directly benefit from being in the study, others may benefit because the results of this study may provide information to help teachers better respond to the social and emotional needs of music students. The researchers have taken steps to minimize the risks associated with participation in this study; however it is possible that discussing sensitive issues may have a strong emotional impact.

Participating in this study is completely voluntary. Even if you decide to be part of the study now, you may change your mind at any time. You may choose not to be part of the study. Even if you agree, and may refuse to answer an interview question or stop participating at any time. If you decide to leave the study early, your data will be erased and not included in the findings.

If you have questions about this research, including questions about scheduling you may contact:

Scott N. Edgar
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
snedgar@umich.edu
(734)-764-5429

or

Dr. Colleen Conway
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
conwaycm@umich.edu

If you have questions about your rights as a research participant, or wish to obtain information, ask questions or discuss any concerns about this study with someone other than the researcher(s), please contact the University of Michigan Health Sciences and Behavioral Sciences Institutional Review Board, 540 E Liberty St., Ste 202, Ann Arbor, MI 48104-2210, (734) 936-0933, irbhsbs@umich.edu.

By signing this document, you are giving permission to be in the study. You will be given a copy of this document for your records and one copy will be kept with the study records. Be sure that questions you have about the study have been answered and that you understand what you are being asked to do. You may contact the researcher if you think of a question later.

I, _____, *consent to:*

Participate in three individual interviews that will be audiotaped Yes _____ No _____

Be observed in my classroom Yes _____ No _____

Name (printed) _____

Signature _____

Date _____

APPENDIX C: ADMINISTRATOR SCHOOL CONSENT FORM

Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study

Principal Investigator: Scott N. Edgar, Ph.D. Student, University of Michigan
Faculty Advisor: Dr. Colleen Conway, Music Education, University of Michigan

I, Scott Edgar, would like to conduct a research study about approaches of a secondary instrumental music educator in responding to the social and emotional challenges of students at your school.

All data collected for the study will be anonymous and I will not give any information that could identify your school to anyone outside the research team, except where you tell me something that I believe puts you or others at risk for direct harm. Also, organizations responsible for making sure the research is done safely and properly, including the University of Michigan and government offices, may see this data. We plan to publish the results of this study, but will not include information that will directly identify you or the school. There is a remote chance that this case could be recognizable to someone familiar with this setting; however, every effort will be made to keep this study anonymous.

The data I collect as part of this project will be stored on a secure laptop computer. Your school's name will not be included in this data. I will also be taking detailed notes on the interactions that occur in the classroom. This information will be recorded in a single notebook that will remain in a locked office when not in use. Recordings of interviews and classes will be kept on a secure laptop, transcribed and kept securely with the other data.

Although you may not directly benefit from being in the study, others may benefit because the results of this study may provide information to help teacher's better respond to the social and emotional needs of music students. The researchers have taken steps to minimize the risks associated with participation in this study; however it is possible that discussing sensitive issues may have a strong emotional impact.

Participation of your school in this study is completely voluntary. Even if you decide to be part of the study now, you may change your mind at any time. You may choose not to be part of the study, even if you agree, and may refuse to answer an interview question or stop participating at any time. If you decide to leave the study early, your data will be erased and not included in the findings.

As part of this study, I plan to interview your instrumental music educator three times, conduct one student focus group with eight students, and interview at least one band parent. Protocols for the interviews are attached. A sample template agreement form can be found on the next page.

If you have questions about this research, including questions about scheduling you may contact:

Scott N. Edgar
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
snedgar@umich.edu
(734)-764-5429

or

Dr. Colleen Conway
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
conwaycm@umich.edu

If you have questions about your rights as a research participant, or wish to obtain information, ask questions or discuss any concerns about this study with someone other than the researcher(s), please contact the University of Michigan Health Sciences and Behavioral Sciences Institutional Review Board, 540 E Liberty St., Ste 202, Ann Arbor, MI 48104-2210, (734) 936-0933, irbhsbs@umich.edu.

By signing this document, you are giving permission to be in the study. You will be given a copy of this document for your records and one copy will be kept with the study records. Be sure that questions you have about the study have been answered and that you understand what you are being asked to do. You may contact the researcher if you think of a question later.

October 27, 2011

Mr. Scott Edgar
University of Michigan School of Music, Theatre, and Dance
Music Education Department
Ann Arbor, MI 48109

Dear Mr. Edgar:

I am writing to express my support for your research study, “Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study” to be conducted by you in the winter of 2012. **SCHOOL NAME** is very supportive of research efforts dedicated to presenting the work of our school to the research community.

To that end, **SCHOOL NAME** will allow you to observe our music teacher, interview our students in a focus group setting, and interview a band parent during the Winter 2011 semester. No identifiable student information is to be used. Student assent and parent consent forms are to be collected.

We look forward to learning the results of your research.

With kind regards,

[SIGNATURE]

ADMINISTRATOR NAME
SCHOOL NAME
SCHOOL DISTRICT
Michigan

APPENDIX D: PARENT CONSENT FORM

Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study

This form is a general consent letter that grants your permission for your child to participate in a research study associated with the University of Michigan. All research must be approved as ethical and consent is requirement for that. Because your child is under the age of 18 there needs to be both your consent and your child's assent to participate.

Parental Consent

**Principal Investigator: Scott N. Edgar, Ph.D. Student, University of Michigan
Faculty Advisor: Dr. Colleen Conway, Music Education, University of Michigan**

I, Scott Edgar, invite your child to participate in a research study about approaches of a secondary instrumental music educator in responding to the social and emotional lives of students. If you agree for your child to be part of the study, he or she will be asked to participate in one group interview (lasting no more than one hour). The focus group interview will take place during your child's music class, or at a mutually conducive time, will be audio recorded and transcribed. If you or your child is not comfortable with audio recording interviews, this is not a requirement to be included in the study. Your child will be asked: What do you think about your instrumental music educator? How does your instrumental music educator show he/she cares about you? How does your instrumental music educator support you with your day-to-day life? What makes your instrumental music educator different from your other teachers? How does your instrumental music educator compare to your other teachers in helping you with your day-to-day life? What supports are available in your school to help you with your personal challenges? Participants will be encouraged to keep what is said in the focus group confidential; however, participants may speak about what was said outside of the research setting. If your child wishes to participate but do not wish to be tape-recorded they may write their responses to the focus group questions and give them to me.

All data collected for the study will be anonymous and I will not give any information that could identify your child to anyone outside of my advisor, Dr. Colleen Conway, except where a student tells me something that I believe puts them or others in direct harm. This information would be immediately shared with the school administration. I plan to publish the results of this study, but will not include information that will directly identify your child or the school. There is a remote chance that this case could be recognizable to someone familiar with this setting; however, every effort will be made to keep this study anonymous.

The data I collect as part of this project will be stored on a secure laptop computer. Your child's name will not be included in this data. Recordings of interviews will be kept on a secure laptop, transcribed and kept securely with the other data.

Although your child may not directly benefit from being in the study, others may benefit because the results of this study may provide information to help teachers better respond to the social and emotional needs of music students. The researchers have taken steps to minimize the risks associated with participation in this study.

Participating in this study is completely voluntary. Even if you decide to allow your child to be part of the study now, you may change your mind at any time. Your child may choose not to be part of the study, even if you agree, and may stop participating at any time. If you or your child decides to leave the study early, their data will be erased and not included in the findings. The decision to participate or not to participate in this research project will have no impact on your child's grade in band.

In addition, I am conducting parent interviews for this study. The questions include: What is your perception of the high school band program? How would you describe the instrumental music educator's relationship with his/her students? What is the appropriate role for the instrumental music educator to take in supporting students with their challenges? How does the instrumental music educator support students with their challenges? What is an example of the instrumental music educator supporting students with their challenges? If you are willing, please consent below and provide contact information. The interview can take place over the phone or in person.

If you have questions about this research, including questions about scheduling you may contact:

Scott N. Edgar
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
snedgar@umich.edu
(734)-764-5429

or

Dr. Colleen Conway
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
conwaycm@umich.edu

If you have questions about your child's rights as a research participant, or wish to obtain information, ask questions or discuss any concerns about this study with someone other than the researcher(s), please contact the University of Michigan Health Sciences and Behavioral Sciences Institutional Review Board, 540 E Liberty St., Ste 202, Ann Arbor, MI 48104-2210, (734) 936-0933, irbhsbs@umich.edu.

By signing this document, you are giving permission for your child to be in the study. You will be given a copy of this document for your records and one copy will be kept with the study records. Be sure that questions you have about the study have been answered and that you understand what your child is being asked to do. You may contact me if you think of a question later.

I give permission for my child, _____, (FIRST AND LAST NAME to:

Participate in one group interview Yes _____ No _____

To be audio recorded during the group interview Yes _____ No _____

Parent or Guardian Name (printed) _____

Relationship to child _____

Signature _____

Date _____

Please complete the following section if you would like to participate in the parent interview:

I consent to participate in the parent interview Yes _____ No _____

I would prefer:

Phone _____ *In person* _____

Phone number _____

E-mail _____

APPENDIX E: STUDENT ASSENT FORM

Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study

Student Assent Letter

Principal Investigator: Scott N. Edgar, Ph.D. Student, University of Michigan

Faculty Advisor: Dr. Colleen Conway, Music Education, University of Michigan

I, **Scott Edgar**, invite you to participate in a research study about approaches of a music teacher in responding to the social and emotional lives of you, the students. If you agree to be part of the study, you will be asked to participate in one group interview. The group interview will last no more than 1 hour and will take place either during band class or at a mutually convenient time. The interview will be audio recorded and transcribed. No information about who you are will be taken as part of this interview. All participants are encouraged to keep what is said confidential; however, it is possible that other members in the group may share this information outside of this setting. If you or your parent/guardian are not comfortable with audio recording interviews, this is not a requirement to be included in the study. You will be asked: What do you think about your instrumental music educator? How does your instrumental music educator show he/she cares about you? How does your instrumental music educator support you with your day-to-day life? What makes your instrumental music educator different from your other teachers? How does your instrumental music educator compare to your other teachers in helping you with your day-to-day life? What supports are available in your school to help you with your personal challenges? You may skip any questions you do not wish to answer and will be asked not to talk about share any information about illegal behaviors. If you wish to participate but do not wish to be tape-recorded you may write your responses to the focus group questions and give them to me.

All data collected for the study will be anonymous and I will not give any information that could identify you to anyone besides my advisor, Dr. Colleen Conway, except where you tell me something that I believe puts you or others in direct harm. We plan to publish the results of this study, but will not include information that will directly identify you or the school. There is a remote chance that this case could be recognizable to someone familiar with this setting; however, every effort will be made to keep this study anonymous.

The data I collect as part of this project will be stored on a secure laptop computer. Your name will not be included in this data. Recordings of interview will be kept on a secure laptop, transcribed and kept securely with the other data.

Although you may not directly benefit from being in the study, others may benefit because the results of this study may provide information to help teacher's better respond to the social and emotional needs of music students. I have taken steps to minimize the risks associated with participation in this study; however it is possible that discussing sensitive issues may have a strong emotional impact on some students. Students who

experience an emotional result to the interviews will be able to speak to their classroom teacher or school counselor.

Participating in this study is completely voluntary. Even if you decide to be part of the study now, you may change your mind at any time. You may choose not to be part of the study, even if you agree, and may refuse to answer an interview question or stop participating at any time. If you decide to leave the study early, your data will be erased and not included in the findings. The decision to participate or not to participate in this research project will have no impact on your grade in band.

If you have questions about this research, including questions about scheduling you may contact:

Scott N. Edgar
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
snedgar@umich.edu
(734)-764-5429

or

Dr. Colleen Conway
120 Stearns Building
2005 Baits Ann Arbor, MI 48109-2075
conwaycm@umich.edu

If you have questions about your rights as a research participant, or wish to obtain information, ask questions or discuss any concerns about this study with someone other than the researcher(s), please contact the University of Michigan Health Sciences and Behavioral Sciences Institutional Review Board, 540 E Liberty St., Ste 202, Ann Arbor, MI 48104-2210, (734) 936-0933, irbhsbs@umich.edu.

By signing this document, you are giving permission to be in the study. You will be given a copy of this document for your records and one copy will be kept with the study records. Be sure that questions you have about the study have been answered and that you understand what you are being asked to do. You may contact the researcher if you think of a question later.

I, _____, assent to:

Participate in one group interview that will be audiotaped Yes _____ No _____

To be audio recorded in the group interview Yes _____ No _____

Name (printed) _____

Signature _____

Date _____

APPENDIX F: INSTITUTIONAL REVIEW BOARD APPROVAL LETTER



Health Sciences and Behavioral Sciences Institutional Review Board • 540 East Liberty Street, Suite 202, Ann Arbor, MI 48104-2210 • phone (734) 936-0933 • fax (734) 998-9171 • irbhsbs@umich.edu

To: Scott Edgar

From:

Richard Redman

Cc:

Colleen Conway

Scott Edgar

Subject:Initial Study Approval for [HUM00056787]

SUBMISSION INFORMATION:

Study Title: Approaches of High School Instrumental Music Educators in Response to the Social and Emotional Challenges of Students: A Multiple Case Study

Full Study Title (if applicable):

Study eResearch ID: [HUM00056787](#)

Date of this Notification from IRB:1/18/2012

Review:Expedited

Initial IRB Approval Date: 11/20/2011

Current IRB Approval Period:11/20/2011 - 11/19/2012

Expiration Date: Approval for this expires at **11:59 p.m. on 11/19/2012**

UM Federalwide Assurance (FWA): FWA00004969 expiring on 6/13/2014

OHRP IRB Registration Number(s): IRB00000246

Approved Risk Level(s):

Name	Risk Level
HUM00056787	No more than minimal risk

NOTICE OF IRB APPROVAL AND CONDITIONS:

The IRB HSBS has reviewed and approved the study referenced above. The IRB determined that the proposed research conforms with applicable guidelines, State and federal regulations, and the University of Michigan's Federalwide Assurance (FWA) with the Department of Health and Human Services (HHS). You must conduct this study in accordance with the description and information provided in the approved application and associated documents.

APPROVAL PERIOD AND EXPIRATION:

The approval period for this study is listed above. Please note the expiration date. If the approval lapses, you may not conduct work on this study until appropriate approval has been re-established, except as necessary to eliminate apparent immediate hazards to research subjects. Should the latter occur, you must notify the IRB Office as soon as possible.

IMPORTANT REMINDERS AND ADDITIONAL INFORMATION FOR INVESTIGATORS

APPROVED STUDY DOCUMENTS:

You must use any date-stamped versions of recruitment materials and informed consent documents available in the eResearch workspace (referenced above). Date-stamped materials are available in the "Currently Approved Documents" section on the "Documents" tab.

RENEWAL/TERMINATION:

At least two months prior to the expiration date, you should submit a continuing review application either to renew or terminate the study. Failure to allow sufficient time for IRB review may result in a lapse of approval that may also affect any funding associated with the study.

AMENDMENTS:

All proposed changes to the study (e.g., personnel, procedures, or documents), must be approved in advance by the IRB through the amendment process, except as necessary to eliminate apparent immediate hazards to research subjects. Should the latter occur, you must notify the IRB Office as soon as possible.

AEs/ORIOs:

You must inform the IRB of all unanticipated events, adverse events (AEs), and other reportable information and occurrences (ORIOs). These include but are not limited to events and/or information that may have physical, psychological, social, legal, or economic impact on the research subjects or other.

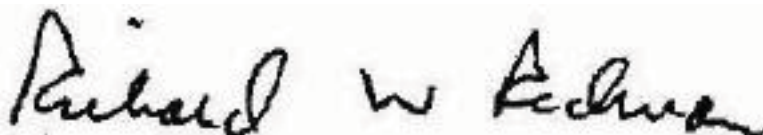
Investigators and research staff are responsible for reporting information concerning the approved research to the IRB in a timely fashion, understanding and adhering to the reporting guidance (http://www.med.umich.edu/irbmed/ae_orio/index.htm), and not implementing any changes to the research without IRB approval of the change via an amendment submission. When changes are necessary to eliminate apparent immediate hazards to the subject, implement the change and report via an ORIO and/or amendment submission within 7 days after the action is taken. This includes all information with the potential to impact the risk or benefit assessments of the research.

SUBMITTING VIA eRESEARCH:

You can access the online forms for continuing review, amendments, and AEs/ORIOs in the eResearch workspace for this approved study (referenced above).

MORE INFORMATION:

You can find additional information about UM's Human Research Protection Program (HRPP) in the Operations Manual and other documents available at: www.research.umich.edu/hrpp.



Richard Redman
Chair, IRB HSBS

APPENDIX G: INTERVIEW AND OBSERVATION SEQUENCE

DATE	ATWATER HS	BRANFORD HS	COBBLESTONE HS	DRAKE HS
Monday 12/12/2011		Interview 1		
Wednesday 12/14/2011		Interview 2 and Observation 1		
Thursday 12/15/2011				Interview 1
Wednesday 1/4/2012			Interview 1 and Observation 1	
Friday 1/6/2012			Interview 2 and Observation 2	
Monday 1/9/2012				Observation 1
Friday 1/13/2012			Interview 3 and Observation 3	
Wednesday 1/18/2012				Interview 2 and Observation 2
Wednesday 1/25/2012		Observation 2		
Friday 1/27/2012			Student Focus Group	
Monday 1/30/2012		Interview 3 and Observation 3		
Wednesday 2/1/2012				Student Focus Group
Thursday 2/2/2012			Parent Interview	
Friday 2/3/2012	Interview 1 and Observation 1			
Monday 2/6/2012	Interview 2 and Observation 2			
Friday 2/10/2012		Student Focus Group		
Monday 2/13/2012	Interview 3 and Observation 3			
Wednesday 2/15/2012				Interview 3 and Observation 3
Monday 2/20/2012	Instrumental Music Educator Focus Group	Instrumental Music Educator Focus Group	Instrumental Music Educator Focus Group	Instrumental Music Educator Focus Group
Tuesday 2/28/2012	Student Focus Group			
Tuesday 3/6/2012	Parent Interview			
Thursday 3/29/2012		Parent Interview		

APPENDIX H: STUDENT FOCUS GROUP DEMOGRAPHICS/INSTRUMENT

* Represents parent was used for parent interview

SEX/GRADE	ATWATER	BRANFORD	COBBLESTONE	DRAKE
M9	White, trumpet	White, horn	White, tuba	White, clarinet
F9	White, trumpet	Black, tenor saxophone	White, clarinet	White, clarinet
M10	White, bassoon	White, cornet	White, alto saxophone	White, clarinet
F10	White, bassoon	White, alto saxophone*	White, French horn	White, clarinet
M11	White, bass clarinet	White, contrabass clarinet	Asian, clarinet	Asian, percussion
F11	White, flute	White, clarinet	White, alto saxophone	White, bass clarinet, hearing impaired
M12	White, oboe	White, trumpet	White, clarinet*	Asian, percussion
F12	White, bass clarinet*	White, trombone	White, alto saxophone	White, trombone

(M=Male, F=Female, 9-12=students' grade level)

APPENDIX I: PSEUDONYM LIST

*Represents parent was used for parent interview

	ATWATER	BRANFORD	COBBLESTONE	DRAKE
TEACHER	Mr. Andrew	Mr. Brandon	Ms. Catherine	Mrs. Danielle
PARENT	Mrs. Abbott	Mrs. Barney	Dr. Corbin (female)	XXXX
M9	Aaron	Bart	Caleb	David
F9	Abby	Beth	Clara	Daisy
M10	Adam	Ben	Calvin	Dean
F10	Adria	Breana*	Carley	Darcy
M11	Alex	Bill	Carl	Dennis
F11	Ashley	Bridget	Carmen	Deborah
M12	Austin	Blake	Casey*	Derick
F12	Allison*	Brittany	Cecelia	Devon

(M=Male, F=Female, 9-12=students' grade level)

APPENDIX J: SUMMARY OF CODES

THE DISPOSITION TO WANT TO SUPPORT- WHY

- It's way more than teaching music (Teacher FG Mr. Brandon, Mrs. Danielle, Ms. Catherine 1, Ms. Catherine 2, Mr. Andrew 1)
- It just makes sense, how could I not provide support? (Ms. Catherine 1)
- It's about being a good human (Mr. Brandon 2)
 - Faith (Mr. Brandon 2)
- It's the decent thing to do (Mrs. Danielle 2, Mr. Andrew 3)
- "The doctor is in" (Ms. Catherine 1)
- I'm not a therapist (Ms. Catherine 2, Mr. Andrew 1)
- "I should have gotten a degree in psychology" (Ms. Catherine 1)
 - This happens a lot (Ms. Catherine 1, Mr. Andrew)
- When students are struggling with challenges they could care less about music (Ms. Catherine 1, Mrs. Danielle 1, Mrs. Danielle 3)
- Accept/cherish the role (Mr. Brandon 1, Mr. Andrew 1, Mr. Andrew 3)
 - Part of philosophy of ed. Not an undergrad activity. Include teaching whole child (Mr. Andrew 3)
- Importance of care/compassion—be aware of what students are going through (Mr. Brandon 1, Mr. Brandon 2, Dr S FG)
- Fear of seeing the kids who don't make it (Mr. Brandon 2)
- Being a good teacher comes from respect, and love, and a desire to see someone else excel. (Mr. Brandon 2)
- Podium story (Mr. Brandon 2)
- Seeing effect of baseball coach on his kid (Mr. Andrew 1, Mr. Andrew 2)
- It's a lot of responsibility (Mr. Andrew 2)
- Examples of teachers NOT (Mrs. Danielle 3)
 - All about the director not about the students, performance #1 (Mrs. Danielle 3)

HOW

- Every situation is a little different (Mr. Andrew 2, all)
- Make time for them (Ms. Catherine 1, At S FG, Mr. Andrew 2)
 - Say "hey" before class (Ms. Catherine 1)
 - Individual connection (Br S FG, Mr. Brandon 2, Dr S FG, Mr. Andrew 1)
 - Be available—they know I'm here (Mr. Brandon 1, Mrs. Danielle 2, At S FG, Mr. Andrew 2)
- Inquire/Observe/Be Aware—"Are you feeling alright" (Ms. Catherine 1, Mr. Brandon 1, Dr S FG, Mrs. Danielle 2, At S FG, Mr. Andrew 1, Mr. Andrew 3)
 - BUT the students have to come to you when they're ready (T FG Mr. Brandon, Mr. Andrew, Mr. Brandon 3, Mrs. Danielle 1, Mr. Andrew 1)
 - Many students in class, but still notice when something is bothering students (Dr S FG, At S FG)
 - When I initiate it's quick ok, when they initiate they're ready to talk (Mr. Andrew 1)
- Location—not in front of the class (Ms. Catherine 1, Mr. Brandon 1, Dr S FG, Mr. Andrew 2)

- Windows, safe, spacious (Mr. Brandon 1, Mr. Andrew 2)
- Listen—Kids don't want answers, they want somebody to listen and to understand. (Mr. Brandon 1, Ms. Catherine 2, Ms. Catherine 3, Mr. Brandon 2, Mr. Brandon 3, Dr S FG, Mrs. Danielle 2, At S FG, Mr. Andrew 1, Mr. Andrew 2)
 - Kids need to figure it out on their own. Don't give advice. (T FG Mr. Brandon, Ms. Catherine 2)
 - Empathize (Ms. Catherine 2, Mr. Andrew 1)
 - Relate (Ms. Catherine 2, Ms. Catherine 3, Mr. Andrew 2)
 - We're fixers and we need to listen (Mr. Brandon 3)
- Care/Compassion/Respect (Mr. Brandon 1, Mr. Brandon 2, Br S FG, Cb, S FG, Mr. Brandon 3, Dr S FG, At S FG)
 - Get respect, give respect (At S FG)
- Direct them to another resource if beyond what a band director can do (Ms. Catherine 2, Mr. Brandon 1, Mr. Andrew 1, Mr. Andrew 2)
 - Will still care, but won't handle by self (Mr. Andrew 1)
- Classroom environment: "Be Nice or Leave", relaxed environment. (Br S FG, Mrs. Danielle 3, Mr. Andrew 3)
 - Comfortable for students, relaxed (ALL Obs, Cb S FG, Br S FG, Mr. Brandon 2, Dr S FG, Mrs. Danielle 3)
 - Musical focus helps get minds off of challenges (Cb S FG)
 - Good teaching=positive environment, routines, physical environment, clear positive directions, clear rules and consequences, positive feedback (Obs all, Mr. Brandon 2, Br S FG, Dr S FG)
 - Be positive (At S FG, Dr S FG, Mr. Andrew 1, Mr. Andrew 2)
- Humor (T FG Mr. Andrew, Br S FG, Mr. Brandon 1, Dr S FG, At S FG)
- The human factor—allow students to get to know you as a person (Cb S FG, Mr. Brandon 1, Dr S FG, Mrs. Danielle 3)
- Have expectations—Caring doesn't mean pushover (Br S FG, Dr S FG, At S FG)
 - Be honest
- Modeling—teachers model healthy interactions—respect (Ms. Catherine 3, Dr S FG, Mr. Andrew 1, Mr. Andrew 3)
 - Be a mentor (Cb Prnt)
 - Be dedicated to the kids and job (Cb S FG, Br S FG)
 - Give them moral compass, direction, lead by example (Mr. Brandon 3)
 - Give 100%/be prepared (At S FG)
 - Love of learning (At S FG)
- Teach them to be good humans (Mr. Andrew Obs-paper fall story, Br S FG, Mr. Andrew 1)
 - It's way more than teaching music (T FG Mr. Brandon, Mrs. Danielle, Ms. Catherine 2, Ms. Catherine 3, Cb Prnt, Mr. Brandon 3, Dr S FG, Mrs. Danielle 1, At S FG, Mr. Andrew 1)
 - News time (At S FG, Mr. Andrew 1)
 - Band has always been more, it's about life skills (Ms. Catherine 1, Mr. Andrew 1, Mr. Andrew 2)

- Show them you care (Br S FG, Dr S FG)
- Train them to be a leader—trip financial help story, teach responsibility (BR S FG, Mr. Brandon 1, Mr. Brandon 2, Mr. Brandon 3, Dr S FG, Mrs. Danielle 1)
 - Band is about life skills; It's way more than teaching music (T FG Mr. Brandon, Mrs. Danielle, Ms. Catherine 2, Ms. Catherine 3, Cb Prnt, Mr. Brandon 3)
- Stress each individual contributes to the total worth of the ensemble (Pyramid of balance- Mr. Brandon obs 3) (Dr S FG, Mrs. Danielle 3, At S FG, Mr. Andrew 1)
 - Everyone's equal here (Mr. Brandon 1, Mr. Andrew 1, Mr. Andrew 3)
- Know individuals' needs, give individual attention (Dr S FG, Mrs. Danielle 1, Mrs. Danielle 2, At S FG, Mr. Andrew 1)
 - Blind kid (Mrs. Danielle 1)
 - Be sensitive to students' personal situations—financial, personal (Ms. Catherine 1)
 - Know and use names (Br S FG)
- Don't get frustrated when kids don't get it musically (Ms. Catherine obs 1, all obs, At S FG)
- Trust (Mr. Brandon obs, Cb S FG, Br S FG, Dr S FG, At S FG)
- Student leadership (Ms. Catherine 3, Mr. Brandon 1, Mr. Andrew 1, Mr. Andrew 2)
 - Can facilitate drama (Ms. Catherine 1)
- Make them feel part of a group (Ms. Catherine 3, Cb Prnt, Br S FG, Mrs. Danielle 3)
 - Family (Ms. Catherine 3, At S FG, Mr. Andrew 1)
- There's other ways to do it. There's fear. (T FG, Mr. Andrew, Ms. Catherine, Mr. Brandon)
- Just enjoy making music together (in tough times) (Ms. Catherine)
 - Emotional outlet for adolescents (Cb Prnt)
- Be flexible (Cb S FG, Br S FG, Dr S FG, Mrs. Danielle 1, Mrs. Danielle 2, At S FG)
- Consistency and reliability (Cb S FG, Mr. Andrew 1)
- Give the kids experiences—travel (Mr. Brandon 1)
- Admit mistakes (Mr. Brandon 2, Mr. Andrew obs, Mr. Brandon obs)

ELEMENTS INFLUENCING SUPPORT

- Students' sex- (T FG, Mr. Andrew, Mr. Brandon)- Males just tell; girls tell long stories
 - Gender doesn't play a large role (T FG, All)
 - Difference in how to communicate (Mr. Brandon 1)
 - Male student more comfortable talking to female teacher (Dr S FG)
 - Male students go to male teacher (Mr. Andrew)
 - More males in band (Mrs. Danielle 1)
- Teachers' sex- (T FG, Mr. Brandon, Mrs. Danielle)- strong personality of female BD.
- Students race- no effect (Ms. Catherine 2, Mr. Brandon 2)
 - Does affect parent/family interactions (Ms. Catherine 2, Mrs. Danielle 2)

- Asian vs. Hispanic family interactions (Mr. Andrew 2)
 - Use area religious leaders (Mr. Brandon 2, Mr. Andrew 2)
 - Race vs. poverty—most poor are African American (Mrs. Danielle 2)
- Instruments: based on students selected for focus group
 - All clarinets—up front (Mrs. Danielle- T FG, Dr S FG)
- Freshmen to senior development (T FG Mr. Brandon, Ms. Catherine, Mrs. Danielle, Mr. Andrew, Cb S FG, Ms. Catherine 1, Mr. Brandon 1, Mr. Brandon 2)
 - Difference between 8th graders and freshmen (T FG Mrs. Danielle, Mr. Brandon, Ms. Catherine 1, Mrs. Danielle 2)
- School culture has changed during their teaching career. More need for support. (T FG Mrs. Danielle, Mr. Andrew)
 - Parent and community change (Mr. Andrew, Mrs. Danielle, Ms. Catherine T FG, Mrs. Danielle 1)
 - Youth are socially inept (Cb Prnt)
 - Rise in IEPs learning disabilities (Mrs. Danielle 1)
- School context does not affect support—Kids are kids (Mr. Andrew, Mr. Brandon T FG)
 - But what about in non-functional schools? (Mr. Andrew T FG)
- Experience counts- Student teachers (T FG, Ms. Catherine, Mrs. Danielle, Mr. Andrew 3)

OUTCOMES OF SUPPORT

- POSITIVE
 - Doing this just makes the other stuff work better- students work harder when they know you care (T FG Mrs. Danielle, Mr. Brandon 2, Mrs. Danielle 2, Mr. Andrew 1, Mr. Andrew 3)
 - Sense of belonging (Ms. Catherine 1, Dr S FG, Mrs. Danielle 3)
 - Social/communication skills (Ms. Catherine 1, Cb Prnt, Mr. Brandon 1, Mrs. Danielle 3)
 - Bonding with teacher (Br S FG, At S FG, Cb S FG, Dr S FG)
 - I love band (Br S FG)
 - Student stays in band for 4 years (Mr. Brandon 2)
 - View teacher as inspiring (At S FG)
 - 8 words (S FGs)
- NEGATIVE
 - Sometimes I think they get too comfortable with me- the line (Ms. Catherine 2)
 - I got a lot more information than I wanted (Mr. Brandon 3, Mr. Andrew 2)
 - Musical to nonmusical (Mr. Brandon)
 - Danger of getting too close to a student—professionalism (Ms. Catherine 1)
 - Teacher stress (Mrs. Danielle 3)

STUDENT CHALLENGES

- Earth shattering vs. the small stuff (Mr. Brandon 1)
 - Some of their own making, some external (Mr. Brandon 1)
 - Serious problems vs. teenage drama (Mrs. Danielle 1)

- Dealing with things a lot more important than band (Mrs. Danielle 1)
- Schooling and testing are big stressors (Ms. Catherine 1, Mr. Brandon 1, Mr. Andrew 1)
- Racism, arrest, assault, sister had a stroke, brother killed, dad commits suicide, attendance issues (Mrs. Danielle 3, T FG Mrs. Danielle, Mrs. Danielle 2)
- Boyfriend/girlfriend, hormones, the social part of school and adolescence (Ms. Catherine 1, Mr. Andrew 1)
 - Sexuality (Mr. Andrew 1)
- Home life (Ms. Catherine 1, Mr. Brandon 2)
 - A reason they go to band director for support
 - Parents fight—tough, can't take sides (Mr. Andrew 2)
- Students are independent too early (Cb Prnt, Mr. Brandon 1)
 - Losing communication/social skills
- Homeless, living in mom's office (Mr. Brandon 1, Mrs. Danielle 1)
- Pregnant (Mr. Brandon 1)
- Kids deal with more adult issues today (Mrs. Danielle 1)
- Parental unemployment, poverty, single parent families, lack of parental involvement (Mrs. Danielle 1)
- Can help with interpersonal and class issues (Mr. Andrew 1)
 - Tries to avoid offering advice with boyfriend/girlfriend, family but will still support (Mr. Andrew 1, Mr. Andrew 2)
- Over extended (Mr. Andrew 1)
- Cyber-bullying (Mr. Andrew 2)

FACILITATING TEACHER SUPPORT

- Experience—teaching and personal (Ms. Catherine 3, Mr. Brandon 1, Mr. Brandon 3, Mrs. Danielle 3, Mr. Andrew 3)
- Caring was demonstrated by influential people/music educators for them (Ms. Catherine 1, Mr. Brandon 1, Mr. Brandon 3, Mrs. Danielle 3, Mr. Andrew 1, Mr. Andrew 3)
- Participating in the study helped participant instrumental music educators realize the importance of this part of their jobs. (T FG Mr. Brandon, Mrs. Danielle, Mr. Andrew, Mr. Brandon 1, Mrs. Danielle 3, Mr. Andrew 3)
- The role of parenthood (T FG- Ms. Catherine, Mr. Andrew, Mrs. Danielle, Mrs. Danielle 2, Mr. Andrew 1)
 - Surrogate parent—help with issues a parent would (Ms. Catherine 2, Dr S FG, Br S FG, Mrs. Danielle 3, At S FG, Mr. Andrew 3)
 - Tough parent—keep track of student (Ms. Catherine 2)
 - Made a better teacher, but not necessary (Mr. Brandon 2)
 - Taught my kids (Mr. Brandon 2)
 - Kids before musicians (Mrs. Danielle 2)
 - Seeing effect of baseball coach on his child (Mr. Andrew 1, Mr. Andrew 2)
 - Can represent the role of the parent (Mr. Andrew 2)
 - More focused on kids getting needs met (Mr. Andrew 2)
 - Patience (Mr. Andrew 2)
 - How powerful teacher words are for kids (Mr. Andrew 2)

- Find opportunities to compliment b/c what it means to his kids (Mr. Andrew 2)
- Changes focus from self to others (Mr. Andrew 2, Mr. Andrew 3)
- PD could be helpful (Ms. Catherine 3, Mr. Andrew 3)
 - Philosophy building (Mr. Andrew 3)
- Faith (Mr. Brandon 1, Mr. Brandon 3, At S FG, Mr. Andrew 3)

INHIBITING

- Nothing could prepare me (Mr. Andrew 1)
 - Have to prepare in site (Mr. Andrew 3)
- I was surprised about how much there was (Mr. Andrew 1, Mr. Andrew 3)
 - Had to learn the line and want not to help
- Time commitment: schedules influence availability and how teachers can support students (T FG- Mrs. Danielle, Dr S FG, Mrs. Danielle 2)
 - Teach at middle school and part time (Mrs. Danielle 2)
 - Use of e-mail/Facebook (Mrs. Danielle 2)
- No idea about school policy (Ms. Catherine 1, Mr. Brandon 1, Mrs. Danielle 1, Mr. Andrew 1)
 - Aware of mandatory reporting (Ms. Catherine 1, Mr. Brandon 1, Mr. Brandon 3, Mrs. Danielle 1, Mr. Andrew 1)
 - School tells what to handle/not handle (Mr. Andrew 1)
 - Looks for signs of abuse (Mr. Andrew 2)
- There will always be “What do I do moments” (Ms. Catherine 2)
- It’s not easy (Ms. Catherine 1)
- Scared of getting too close to the students (Ms. Catherine 1)

Student teachers (T FG Mr. Andrew, Ms. Catherine, Mrs. Danielle, Mr. Andrew 3)

THE MUSIC DIFFERENCE

- Extended contact over multiple years— Unique to music (Mr. Andrew 1)
 - You really know those kids. You know them inside and out, upside and down. YEARS AND AMOUNT OF TIME (T FG, Mr. Andrew, Mr. Brandon, Mrs. Danielle, Cb S FG, Ms. Catherine 1, Ms. Catherine 3, Br S FG, Mr. Brandon 1, Mr. Brandon 2, Dr S FG, Mrs. Danielle 3, At S FG, Mr. Andrew 1, Mr. Andrew 3)
 - Be their anchor (Mr. Andrew 1)
 - Individual informal interactions occurred outside of class time—outside the bells (T FG Mrs. Danielle, Mr. Brandon 2)
 - Go to students’ events outside school (At S FG)
 - Keep them busy—don’t get into trouble (Cb Prnt)
 - See them mature (Mr. Andrew 1)
- Get to know the families too (Ms. Catherine 3, Br S FG, Mr. Brandon 1, Mr. Brandon 2, Mr. Andrew 1)
- Marching band—camp (T FG, Mrs. Danielle, Cb S FG, Ms. Catherine 1, BR S FG, Dr S FG, Mrs. Danielle 3, Mr. Andrew 1)
- Lifelong relationships/want to come back after grad (T FG, Mr. Andrew, Mrs. Danielle, Cb S FG, Mr. Brandon 1, Dr S FG, Mrs. Danielle 3)
- Just enjoy making music together (in tough times) (Ms. Catherine)

- Focus on music not challenges—distraction (Student death, Cobblestone) (Cb S FG, Ms. Catherine 1)
- Collaborative responsibility during performances (T FG Mr. Andrew, Mr. Andrew 3, Dr S FG, Mr. Andrew 3)
- Band as a family/belonging (Cb S FG, Br S FG, Dr S FG, At S FG)
- Other teachers see us as only students (Cb S FG, Dr S FG)
- Go to music educator over counselor/other teachers for support (Cb S FG, Br S FG, Dr S FG, At S FG)
- Nature of choice—elective (Cb Prnt, BR S FG, Dr S FG)
- Music/band is emotional (Br S FG, Mr. Brandon 3, Mr. Andrew 1, Mr. Andrew 3)
 - Music is at the core of being personal (Mr. Andrew 1)
- Music is therapy (Mr. Andrew 3)

APPENDIX K: INTERVIEW AND OBSERVATION NOTES

Monday December 12, 2011

Interview 1 Mr. Brandon:

After school in his office

Went through protocol 1. Added questions about HOW he knew about students' challenges and how his role of being a parent affected his helping students with challenges. Also what percentage of interactions are teacher-originated versus student approached.

Wednesday December 14, 2011

Observation 1 and Interview 2 Mr. Brandon:

Full day observation. Differences between age groups. Very few individual interactions observed. I saw mainly rehearsal interactions. Limitation, because the students don't know me they won't open up to Mr. Brandon in front of me, even if they did I wouldn't be in the room. The week before Christmas, the week after a concert cycle. RELAXED atmosphere.

Thursday December 15, 2011

Interview 1 Mrs. Danielle:

Shorter, she talks less and is less motivated to help students. Added question: what is your role in supporting students. Will be asked at interview 2.

Wednesday January 4, 2012

Interview and observation 1 Ms. Catherine:

Observations are contextual, but I do not see interactions occurring.

She is all about helping students

Humor

Experience is critical. She doesn't worry about classroom management or teaching. She can focus on relationships

Friday January 6, 2012

Ms. Catherine observation and interview 2- played along

Ms. Catherine demonstrated the ability to pick her battles and not get rattled when a student called her out. Very professional. This helped maintain an atmosphere of positivity.

Individual attention to many students, even short, interested interactions helped.

Monday January 9, 2012

Mrs. Danielle observation 1

Door is locked until class time

Supporting a conducive environment is essential

Older students are more SEC

Never sarcastic or disrespectful

A little impatient though

Not as engaged as other participants. Students reflect this. Not as social.

Wednesday January 11, 2012
Guest conducted Mrs. Danielle's students
Talkative, not overly respectful. Not appreciative.

Tuesday January 10 and Thursday January 12, 2012
Worked with solo and ensemble groups at Atwater
Very engaging, confident
Polite and appreciative

Friday January 13, 2012
Ms. Catherine Observation and Interview 3
Final interview and observation
Added questions of would PD be beneficial? And how can we teach students to be socially emotionally competent?
Doesn't use grades as power
Doesn't get frustrated when kids don't get it musically.
Models frequently but not explicitly

Wednesday January 18, 2012
Mrs. Danielle Observation and interview 2
Time prevents her from assisting her students on the level she would like
She is much more patient with the HS than the MS
She is only .8 part time

Wednesday January 25, 2012
Mr. Brandon Observation 2
I played along
Another positive demonstration of how a relaxed teacher can foster a positive classroom
"The band students graduate and go to college. They're part of something"
Called them "Friend" "Brother" "Dear"
Asks students if they're feeling alright
Sign: "Be Nice or Leave"
Humble: "Thanks for catching my mistake!"
Playing tests in public, but positive—students applaud
Each individual contributes to the total worth of the ensemble: BALANCE PYRAMID
Students have musical voice and choices

Friday January 27, 2012
Cobblestone Student Focus Group
VERY successful
Added question- one word to describe band director question.

Monday January 30, 2012
Observation and interview 3 Mr. Brandon
I'm sick! Played along

Mr. Brandon trusts his students with great responsibility.

February 1, 2012

Student focus group: Drake

GREAT insight. I question how much this data should be used to triangulate and how much it deserves it's own study.

February 3, 2012

Atwater- First observation and interview

Friday. Kids were a little squirrely, but a great example of mutual respect observed all day long. Andrew is fantastic. Another teacher directed the first period and started the second period.

February 6, 2012

Mr. Andrew interview and observation 2

Monday. Less performance, but still nurturing environment. Lots of sight-reading. Linked musical with quality communication. CRITICAL! How we play music is synonymous to how we speak.

February 10, 2012

Branford Student focus group

Great discussion. A few less talkative ones, but good data. Consistent with the others.

February 13, 2012

Atwater observation and interview 3

GREAT last day. Mr. Andrew taught students how to be good people in a class setting. He was an amazing participant.

February 16, 2012

Drake observation and interview 3

Mrs. Danielle saw how much she actually DOES help! Very powerful! The study helped her see this.

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